

TECHNOLOGY DEPARTMENT

PUBLIC LIBRARY

JUN 27 1949

DETROIT



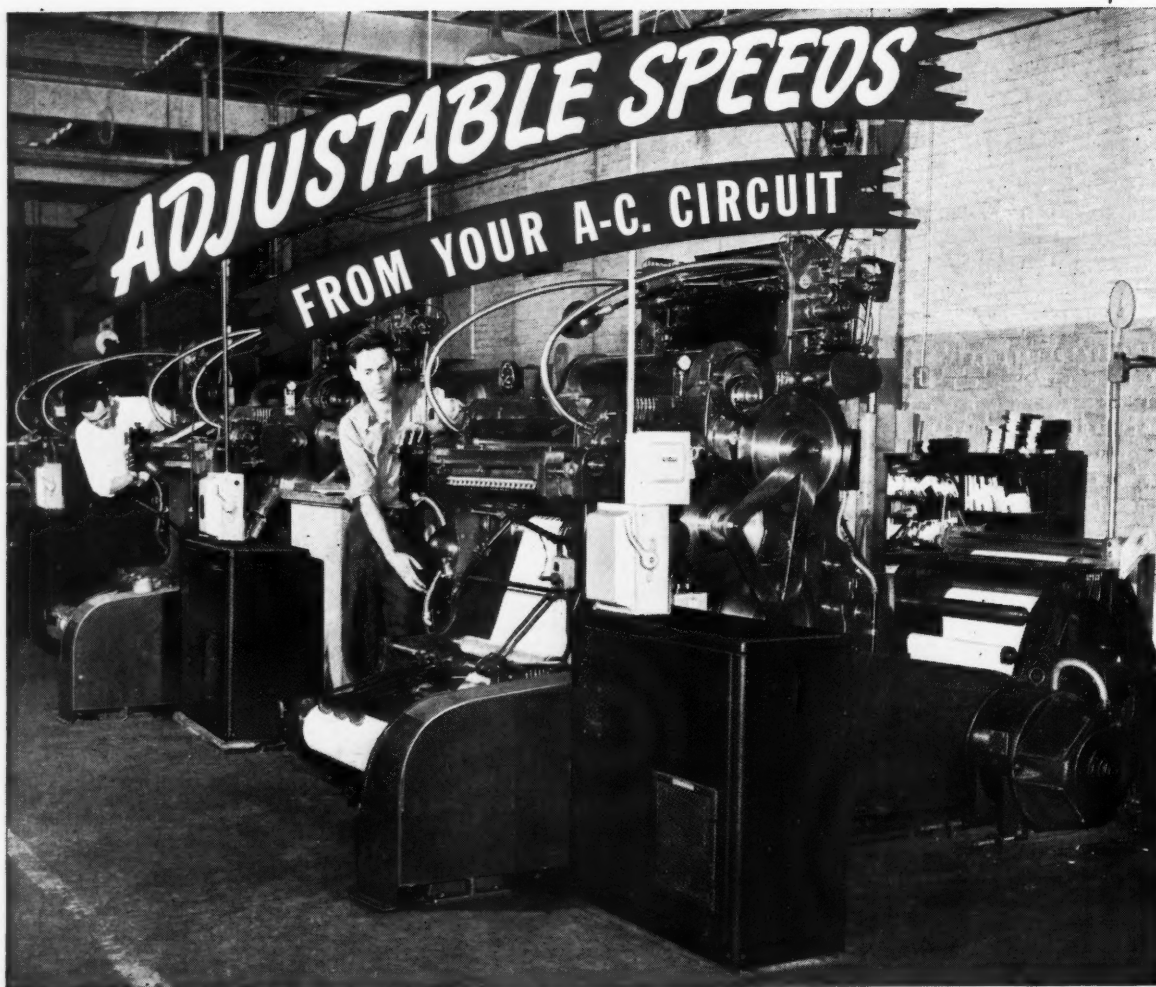
The Inland Printer

June 1949

ortype
y ads
splay
all in
main
spe-

tput
YPE

UTURA



*Conveniently-packaged, factory-wired V*S Drives are available from 1 to 200 hp. Two or more motors may be operated simultaneously from a single Control Unit.*

RELIANCE V*S DRIVE has demonstrated its ability to provide faster processing at lower cost on printing presses and other equipment throughout the graphic arts industry. This *All-electric, Adjustable-speed Drive* will operate directly from your shop's A-c. circuit. And all V*S functions, including stepless speed changing, quick, smooth starting and stopping and maintenance of proper tension, can be controlled at the machine or from any remote location—manually or automatically. For a better picture of the job Reliance V*S can do for you, write for *new Bulletin 311*.

Sales Representatives in Principal Cities

RELIANCE **ELECTRIC AND ENGINEERING CO.**

"Motor-Drive is More Than Power"

• 1101 Ivanhoe Road, Cleveland 10, Ohio

Composition Simplified

with the LUDLOW

The simplicity of Ludlow composition is illustrated in the series of pictures at the right, photographed during the setting of typeface matrices and the casting of slug-lines, and then the making-up of all-slug form for printing a job of labels 16-up.

- At the top, the Ludlow compositor has just "gathered" a number of typeface matrices and is placing them in a Ludlow matrix stick. The efficiency of this logical hand operation is one of the prime factors accounting for the low cost of Ludlow composition.

- As shown in the second picture, the line of matrices is then spaced with Ludlow universal space matrices, of which only a single set is required for all typesizes from 4-point to 48-point. After the line is spaced, the stick is tightened, as shown in the third illustration, then locked in casting position, and as many slugs as required are cast with the Ludlow.

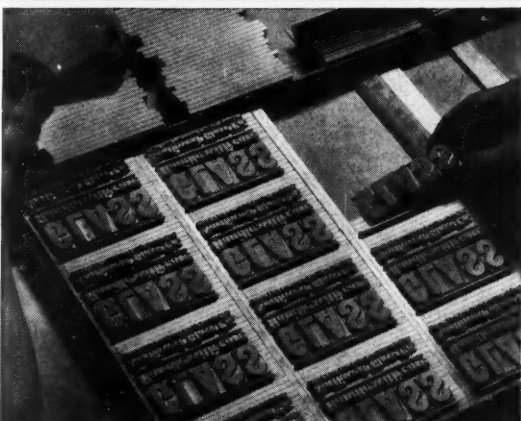
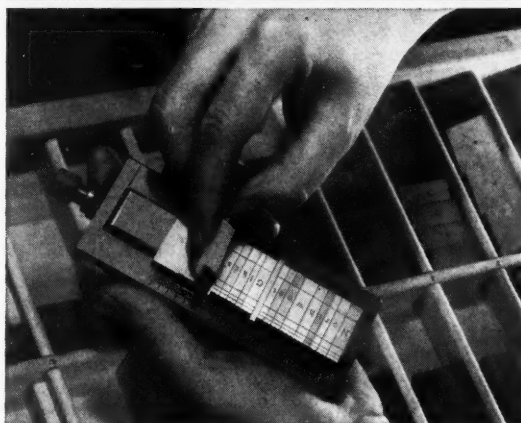
- The Ludlow sluglines, produced in quantity for this multiple-form job, were made up into a solid, accurate form, as shown in the bottom picture. All-slug make-up is rapid. Ludlow forms are easy to print and save many hours in printing production.

- What could be more simple and direct, and contribute more to production economy than this method of hand-set, slug-cast composition? These illustrations picture some of the advantages of operation, but by no means the whole story. Complete information will be sent upon request.

Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Karnak family



Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copy, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. Copyrighted, 1949, Maclean-Hunter Publishing Corporation.

This short-cut to Paper Selection is Yours for the Asking



This new, Oxford Paper Selector Chart takes the time-wasting fuss, fumbling and uncertainty out of paper selection. It puts all the answers right at your finger tips. If you don't already have a copy, ask the nearest Oxford Paper Merchant—or mail the coupon below.

YOUR OXFORD PAPER MERCHANT IS A GOOD MAN TO KNOW

FREE from your
Oxford Paper Merchant
—or mail coupon today



Oxford Paper Company, Dept. 22
230 Park Avenue, New York 17, N. Y.

Please send me a copy of your new Oxford
Paper Selector.

NAME.....
COMPANY.....
ADDRESS.....
CITY & ZONE..... STATE.....

Oxford Papers Help Build Sales



Oxford Paper Company, 230 Park Avenue, New York 17, N. Y.

Oxford Miami Paper Company, 35 East Wacker Drive, Chicago 1, Ill. Mills at Rumford, Maine and West Carrollton, Ohio

Albany, N. Y.	W. H. Smith Paper Corp.
Augusta, Maine	Carter, Rice & Co. Corp.
Baltimore, Md.	The Mudge Paper Co.
Bethlehem, Pa.	Wilcox-Walter-Furlong Paper Co.
Boise, Idaho	Blake, Moffitt & Towne
Boston, Mass.	Carter, Rice & Co. Corp.
Buffalo, N. Y.	Franklin-Cowan Paper Co.
Charlotte, N. C.	Caskie Paper Co., Inc.
Chattanooga, Tenn.	Bond-Sanders Paper Co.
Chicago, Ill.	Birmingham & Prosser Co.
	Bradner, Smith & Co.
Cincinnati, Ohio	The Johnston Paper Co.
	The Whitaker Paper Co.
Cleveland, Ohio	The Cleveland Paper Co.
Columbus, Ohio	Scioto Paper Co.
Dayton, Ohio	Cincinnati Cordage Co.
	The Whitaker Paper Co.
Des Moines, Iowa	Birmingham & Prosser Co.
Detroit, Mich.	Chope Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Hartford, Conn.	Green & Low Paper Co., Inc.
Indianapolis, Ind.	MacCollum Paper Co.
Jacksonville, Fla.	Jacksonville Paper Co.
Kalamazoo, Mich.	Birmingham & Prosser Co.
Kansas City, Mo.	Birmingham & Prosser Co.
Lincoln, Neb.	Western Newspaper Union
Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.
Lynchburg, Va.	Caskie Paper Co., Inc.
Manchester, N. H.	C. H. Robinson Co.
Memphis, Tenn.	Louisville Paper Co.
Miami, Fla.	Everglades Paper Co.
Milwaukee, Wis.	Allman-Christiansen Paper Co.
	Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.
Nashville, Tenn.	Bond-Sanders Paper Co.
New Haven, Conn.	Bulkley, Dunton & Co., Inc.
New York, N. Y.	Baldwin Paper Co., Inc.
	Bulkley, Dunton & Co., Inc.
	Green & Low Paper Co., Inc.
	Miller & Wright Paper Co.
	The Whitaker Paper Co.
Oakland, Calif.	Blake, Moffitt & Towne
Omaha, Neb.	Western Paper Co.
Philadelphia, Pa.	Atlantic Paper Co.
	Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	General Paper Corp.
Portland, Maine	C. H. Robinson Co.
Portland, Ore.	Blake, Moffitt & Towne
Providence, R. I.	Carter, Rice & Co. Corp.
Richmond, Va.	Cauthorne Paper Co.
Rochester, N. Y.	Genesee Valley Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Birmingham & Prosser Co.
	Shaughnessy-Kniep-Hawe Paper Co.
	Tobey Fine Papers, Inc.
St. Paul, Minn.	Inter-City Paper Co.
San Bernardino, Calif.	Blake, Moffitt & Towne
Salt Lake City, Utah	Western Newspaper Union
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
Sioux City, Iowa	Western Newspaper Union
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Carter, Rice & Co. Corp.
	Mill Brand Papers, Inc.
Stockton, Calif.	Blake, Moffitt & Towne
Tacoma, Wash.	Blake, Moffitt & Towne
Tampa, Fla.	Tampa Paper Co.
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	The Mudge Paper Co.
Worcester, Mass.	Carter, Rice & Co. Corp.

Announcing

**New 28x44
BAUMFOLDER**



WORLD'S FINEST FASTEST FOLDER

28x44 and Continuous Feed
9-10-11-12-13 or 14
Folding Plates

Your Goldmine For '49

RUSSELL ERNEST BAUM INC.
615 Chestnut St., Phila. 6, Pa.

**JUST OFF
THE PRESS!**



Write

For Your Copy of the NEW

VANDERCOOK ILLUSTRATED PRICE LIST

IT WILL show you all of the Vandercook Equipment now in production... including proof presses, test presses, a block leveller, plate, type and slug gauges. All are illustrated and accompanied by complete descriptions and specifications as well as prices with standard and optional equipment.



VANDERCOOK & SONS, INC.

Main Office and Plant: 900 N. Kilpatrick Avenue, Chicago 51, Illinois

Meets
quali
fying
grade
streng

LEADING CHOICE OF AMERICA'S BUSINESS LEADERS . . .



Kromekote*

ARISTOCRAT OF PAPERS

For sales literature, packaging, labeling or displays—Champion Kromekote is the finest cast coated stock you can use. Its glistening surface gives flawless reproduction, is superbly receptive to ink, is adaptable to literally hundreds of uses. Yes, Kromekote's the choice of America's business leaders. It's the culmination of over half a century of papermaking skill. Ask your Champion merchant to show you actual samples. The Champion Paper and Fibre Company, Hamilton, Ohio.

MILLS AT HAMILTON, OHIO; CANTON, NORTH CAROLINA, AND HOUSTON, TEXAS
DISTRICT SALES OFFICES: NEW YORK • CHICAGO • PHILADELPHIA • DETROIT
ST. LOUIS • CINCINNATI • ATLANTA • DALLAS • SAN FRANCISCO

WHATEVER YOUR PAPER PROBLEM

It's a Challenge to Champion!

*Kromekote is the registered trademark for Champion's cast coated paper.

THERE'S A CHAMPION PAPER FOR EVERY PRINTING NEED

SATIN REFOLD ENAMEL

Meets every requirement for quality publication and advertising printing—thanks to top-grade enamel coating, folding strength and its receptivity to ink.

WEDGWOOD OFFSET

Superior in color, finish, and printability, this paper is unexcelled for fine lithography. It is available in a wide variety of weights, sizes and special finishes.

ARIEL COVER

Particularly effective for catalog covers, cards and displays. Available in white and eight colors, and in various weights, sizes and special finishes.

SPECIALTY PAPERS

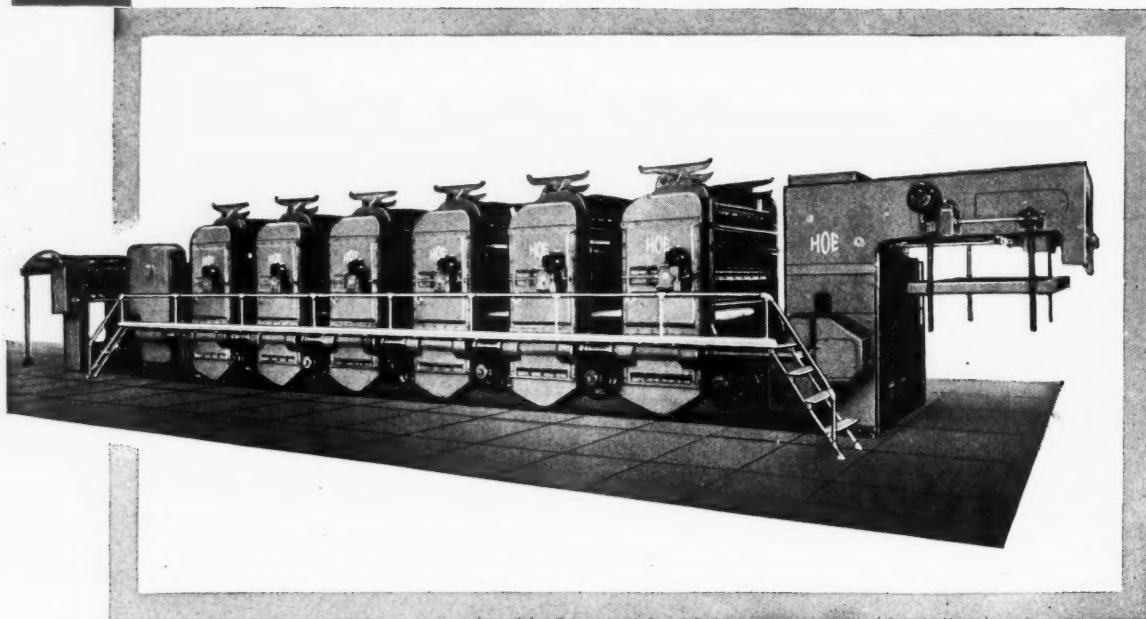
Champion's specialties include coffee bag, drawing papers, gift wrap, end leaf, food container stock, red patch stock, stencil board and pattern board.

Please Mention THE INLAND PRINTER When Writing To Advertisers

The

World's First Six-Color Sheet-Feed Offset Press

(PRINTING 50" x 72" SHEETS)



• Accuracy of registration is assured by a patented register cylinder which front- and side-registers the sheet, without stopping it from the time the sheet leaves the feeder separator until it reaches the delivery.

• Traveling gripper bars retain their hold on the sheet until printing is completed. Years of practical operation have shown that this method insures more accurate register than any other way of conveying a sheet through a multi-color press.

• Water distribution is controlled by an electrically-driven transmission drive, operated by a simple crank, affording a range from 0 to 65 revolutions a minute of the dampening system.

• Exceptionally high, profit-producing speeds are made further possible by anti-friction bearings, helical gears, perfectly balanced cylinders and rollers.

• Production speeds as high as 6,000 beautifully lithographed individual sheets per hour result from the Hoe patent non-stop principle of operation, as applied to the sheet-feed offset press.

*B*UILT for the new plant of The Grinnell Lithographic Company, at Islip, Long Island, this giant six-color press, handling 50" x 72" sheets, is designed to operate at speeds up to 6,000 sheets an hour.

At its New York plant The Grinnell Company now operates a Hoe 50" x 72" four-color and a 50" x 72" single-color sheet-feed offset press. Another Hoe 50" x 72" four-color will be installed at Islip shortly, and two additional Hoe 50" x 72" six-color presses are on order and in process of construction.



**Plastic Models Display Products
in General Electric Show Rooms**



Photo courtesy of
General Electric

**...Consolidated Coated Papers Insure
Striking Displays in Printed Brochures**

With clever plastic models, General Electric builds miniature kitchens before the eyes of prospects. Interest is stimulated . . . sales increased.

To display products in print in an equally striking manner, substantial quantities of Consolidated Coated Papers are used by General Electric; for the fine surfaces of this superior enamel insure printed reproductions that rival the originals.

The above photograph appeared in the March-April issue of a G-E house organ, *The Monogram*, which was printed on Consolidated Coated.

Manufactured in weights down to 45 pounds . . . and priced in the range of uncoated stocks . . . Consolidated Coated Papers are appropriate for a wide variety of printing, either in black and white or four-color process.



Consolidated Coated*
Papers { PRODUCTION GLOSS
MODERN GLOSS

* Reg. U. S. Pat. Off.

also manufacturers of
CONSOWELD
RESISTIVE & INDUSTRIAL LAMINATES

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

Five Modern Mills

SALES OFFICES
125 SO. LA SALLE ST., CHICAGO 3

Hamilton Bond

This fine No. 1 sulphite bond has the qualities that commend it to the discriminating printer.

A NEW WHITE—genuine, sparkling white which serves as a beautiful background for every printing or writing assignment.

THE HAMILTON WATERMARK—clear and clean; this handsome watermark assures quality in every sheet.

STRENGTH—a surface that is exceptionally erasure-resistant.

PRE-CONDITIONED—Hamilton Bond is popular with pressmen because it lies flat. It is *pre-conditioned for printability*.

Consult your Hamilton Merchant for the full line of Hamilton Business Papers.

**Hamilton Bond • Hamilton Mimeo Bond
Hamilton Ledger • Hamilton Duplicator**

W. C. Hamilton & Sons
MIQUON, PA.

Offices in New York, Chicago, Los Angeles



Enticing...hard-working PLASTICOLOR COVER

Picture a cover stock that coaxes instant action from teen-agers and their blue-blooded parents—and also has wallop and endurance for a truck catalog—or an outdoor display.

That's Plasticolor Cover

All six sparkling colors are permanently soil-proof. The plastic film, tightly laminated to fine Beckett cover stock, resists dirt, can be wiped clean in a moment. This Dobeckmun process builds ruggedness and wear-ability to withstand almost any kind of indoor or outdoor punishment.

A look and a touch will prove these dual advantages of Plasticolor Cover wherever delicacy or long life, or both, are prime factors. Get samples from your Beckett paper supplier or from us.

THE DOBECKMUN COMPANY
Cleveland 1, Ohio • Berkeley 2, Calif.

P. S. Doplex Brilliant matches its Plasticolor twin in everything but weight. Nine sparkling plastic-paper combinations give a wide choice for brilliant, soil-proof labels, box covers, package wraps and similar items.



**"Only Nine Lives?
One Side, Fragile!"**



"WE ENVELOPES use up nine lives every day—and never turn a fibre. We're typed on, sealed, stamped and sorted—run through meters and mail chutes—bundled in mail sacks—carried in cars, trains and airplanes. We're out in more kinds of weather than the front porch thermometer, and get more

handling than the courthouse door-knob. Yet we're supposed to arrive fresh, clean and inviting—to give the letters we carry the best of it. *Good envelopes usually do.*

• • •

Dayton envelopes are perfect companions to good business mailings of all kinds. They rate high in all the

principal envelope requirements: **COLOR, BULK, OPACITY, QUICK ADHESION, PERMANENT STICK.** The millions upon millions of them mailed each month prove their popularity with every kind of business—large, medium or small.

• • •

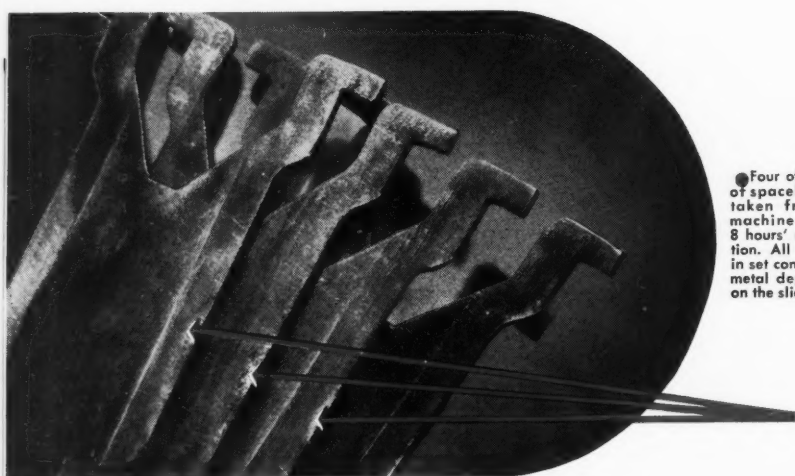
IN ALL GRADES, STYLES, SIZES

Dayton Envelopes

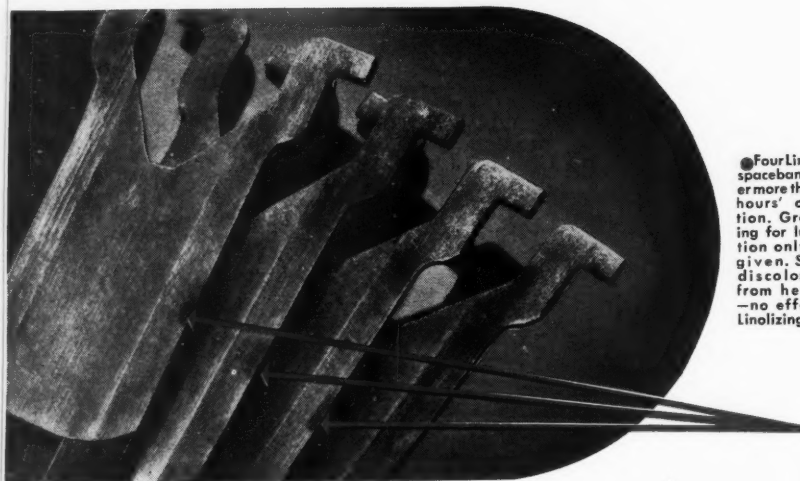
HOWARD PAPER MILLS, INC. • DAYTON ENVELOPE COMPANY DIVISION • DAYTON, OHIO

Linolized^{*} spacebands

A PRODUCT OF LINOTYPE RESEARCH



● Four of a set of spacebands taken from a machine after 8 hours' operation. All bands in set contained metal deposits on the slides.



● Four Linolized spacebands after more than 240 hours' operation. Graphiting for lubrication only care given. Slight discoloration from heating—no effect on Linolizing.

- Cut maintenance time and matrix damage

- Eliminate cleaning metal from spacebands

Set in Linotype Caledonia, Erbar and Spartan

^{*}Trade mark—surface treated

NOTYPE

LINOTYPE

LINOTYPE

LINOTYPE

LINOTYPE

LINOTYPE

NOT F

LINOLIZED SLIDES on spacebands are the greatest development yet introduced for cutting matrix damage and maintenance time. Matrix side walls do not become crushed through metal adhesion to spacebands. Processed spacebands have been run for almost a year without showing any signs of metal accumulations.

HOW LINOLIZING IMPROVES

SPACEBANDS ...Linolizing is a special process for coating metals with a hard, dense alloy. The hard alloy is vaporized in a vacuum at extremely high temperatures. A sputtering technique, similar to that used in coating optics, deposits the alloy on the base metal. The alloy then becomes an integral part of the base metal, producing a surface hardness 20% greater than that of high-speed steel. After spaceband slides have been processed, type metal will not adhere or become fused to the hard, lustrous, Linolized surfaces.

PREVENT DAMAGE TO MATRICES ...Linolized spacebands prevent crushed matrix side walls caused by particles of metal adhering to the casting surfaces of spaceband slides.

CUT MAINTENANCE TIME ...Reductions in maintenance time up to 50% have been reported. It is no longer necessary to clean type metal from spacebands every shift. Occasional graphiting for lubrication is the only

maintenance operation normally required. An entire set of bands can be removed from the machine, lubricated and placed back in service in a few minutes.

NEW LINOLIZED BANDS OR SLIDES AVAILABLE

...New spacebands with Linolized slides are available for only \$1.65 each, complete. Slides alone are \$1.00 each if you care to install them on your present wedges. Linotype spaceband wedges can be reconditioned by Mergenthaler and new Linolized slides installed for \$1.20 each. Send spacebands with order to Receiving Department, Mergenthaler Linotype Company, 23 Hall Street, Brooklyn 5, New York.

LINOLIZED MOLDS ALSO AVAILABLE

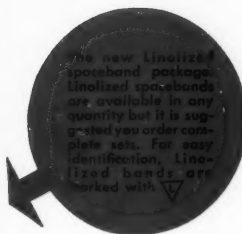
...Linolized molds cut maintenance time, eliminate most frequent cause of hard ejection and cut matrix damage. Metal does not build up or become

fused to mold surfaces. Even after months of continuous operation, Linolized molds do not require special cleaning or polishing. Wiping with a soft cloth is the only maintenance normally required.

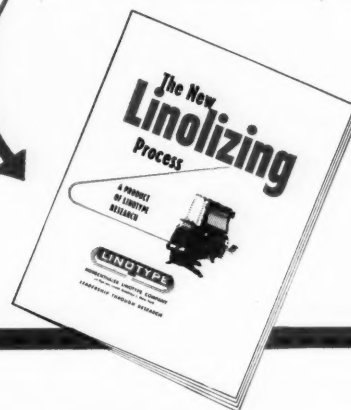
All Linotype molds in good condition can be Linolized. Linotype Universal Adjustable and Advertising Figure molds (not recessed) will be Linolized for \$20; recessed and display Linotype molds, \$25 exclusive of repair work. Send molds with order to Receiving Department, Mergenthaler Linotype Company, 23 Hall Street, Brooklyn 5, New York.



ORDER NOW ...All owners of Linotypes can now cut maintenance time. Install Linolized spacebands and molds at an amazingly low cost. Order from the address below or write your nearest Linotype representative.



Send for FREE brochure
Clip coupon and mail today. Contains illustrations and complete information about the Linolizing process.



MERGENTHALER LINOTYPE COMPANY
29 Ryerson Street, Brooklyn 5, New York

Offices and representatives: Boston, Chicago, Los Angeles, New Orleans, New York City, San Francisco; Canadian Linotype, Limited, Toronto

LINOTYPE
T.M.

LEADERSHIP THROUGH RESEARCH

Mergenthaler Linotype Company, Dept. IP-58
29 Ryerson Street, Brooklyn 5, New York

Gentlemen:
Please rush my copy of the new 12-page brochure on Linolizing.

NAME.....
COMPANY.....
POSITION.....
ADDRESS.....
CITY.....ZONE.....STATE.....

*"cutting
is extremely
accurate"*



KAUMAGRAPH COMPANY

Circle Address KAUMAGRAPH, R. T.

Mr. D. W. Schulkind, President
E. P. Lawson Co., Inc.
426 West 33rd Street
New York 1, New York

March 28, 1948

Dear Mr. Schulkind:

The Lawson cutter which we purchased from you has been in operation since June 15th of last year, and it has proved entirely satisfactory. We have been using it primarily for the cutting of very small labels, and for this purpose find that it has many advantages as compared to other cutters which we have been using. The cutter is easy to operate, speedier in its motion and the cutting is extremely accurate.

We are well pleased with this piece of equipment, and have no hesitation in recommending it to others.

Yours very truly,

T. H. Miller
T. H. MILLER
PRESIDENT

satisfied users...our strongest claim

Actual on-the-job performance — that's the greatest test! And letters from users everywhere say: LAWSON CUTTERS RATE BEST

write today for free brochure!

Complete, fully illustrated descriptions and specifications of the 39", 46" and 52" LAWSON CUTTERS.

EXCLUSIVE DISTRIBUTORS • SALES and SERVICE

HARRY W. BRINTNALL CO., INC. Los Angeles, San Francisco, Seattle
A. E. HEINSOHN PRINTING MACHINERY Denver, Colo.
TURNER PRINTING MACHINERY, INC. Cleveland, Chicago, Detroit
SOUTHEASTERN PRINTERS SUPPLY CO. Atlanta, Ga.
SOUTHWESTERN PRINTERS SUPPLY, INC. Dallas, Texas
SEARS LIMITED Toronto, Montreal, Winnipeg, Vancouver

MAIN OFFICE AND SHOWROOM: 426 WEST 33rd STREET, NEW YORK

PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898





TODAY YOU'LL FIND HAMMERMILL'S COCKLETONE BOND...



In offices where decisions count!

More and more business leaders—your customers present and potential—are finding in Cockletone Bond a sparkling white, air-dried, tub-sized paper with the “heavier” quality feel, crisp crackle and snap to lend the right distinction to their business messages.

Order some Cockletone Bond and test its superior printing qualities for yourself. It's easy to sell to your customers because it is widely advertised in national magazines. When you try it, you will see why other printers say it adds new sparkle, and new customer-satisfaction to their printing jobs.

THE FINEST LETTERHEAD PAPER EVER PRODUCED BY HAMMERMILL CRAFTSMEN

Send for Cockletone Bond portfolio and sample book. When your customers ask about this handsome paper, be prepared to show them samples. You can obtain them by mailing the coupon at the right.



Hammermill Paper Company
1601 East Lake Road, Erie, Pennsylvania
Please send me—FREE—Cockletone Bond portfolio of
printed letterhead specimens and sample book, both
containing matching envelopes.

Name _____

Position _____

(Please attach to, or write on, your business letterhead) IP-JUN

LOOK FOR THE *Cockletone* WATER MARK

When Writing These Advertisers, Please Mention THE INLAND PRINTER

Prominent Users of Strathmore Letterhead Papers: No. 83 of a Series.



San Francisco's original Palace Hotel, built in 1875, installed electric clocks and air conditioning in an era when such refinements were practically unknown. The modern Palace is equally insistent upon quality in all things.



The Palace Hotel
SAN FRANCISCO 19

The PALACE HOTEL

uses Strathmore

Gold Rush millionaires and international luminaries were the earliest patrons of the Palace, San Francisco's fabulous hotel. Emperors and presidents invariably stayed at the Palace, since it offered the finest of everything. Its founder had bought a factory to assure furnishings made to his exacting specifications. Carpeting for the lobby had been specially woven in France. Travelers marveled at the carriage entrance which swept magnificently through the hotel.

Continuing its traditional insistence on quality, the modern Palace Hotel uses Strathmore paper for its letterhead...as do many long-established firms with reputations to maintain.

It may be wise to re-examine your present letterhead. Does it adequately express your business? Make sure your correspondents receive the best possible impression...specify a Strathmore letterhead paper.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond, Strathmore Writing.

STRATHMORE

MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore

ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:

TIME

NEWSWEEK

UNITED STATES NEWS

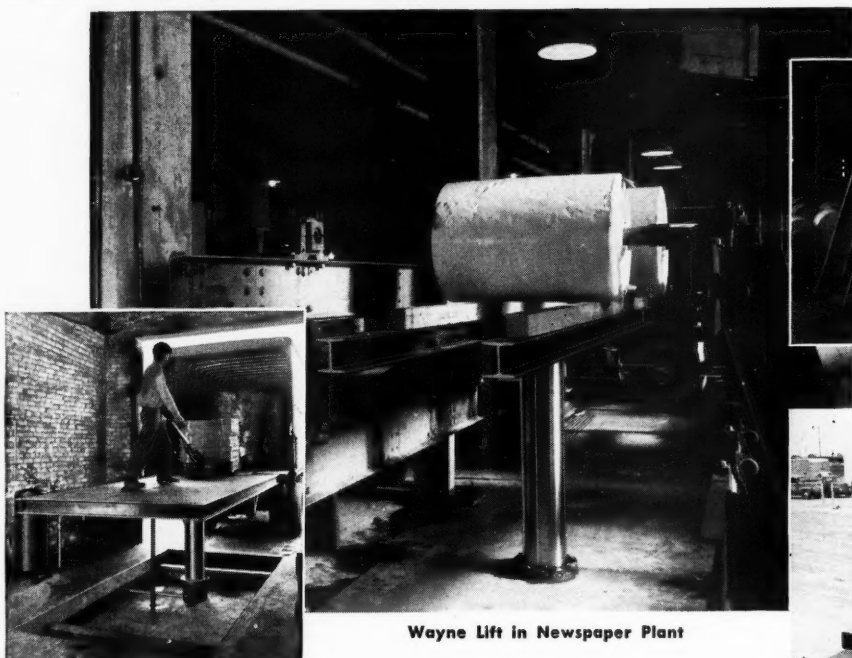
BUSINESS WEEK

ADVERTISING & SELLING

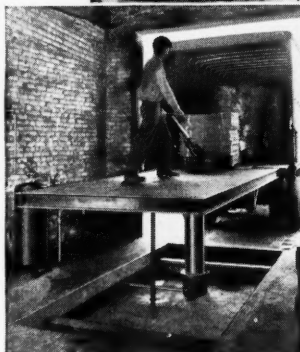
PRINTERS' INK

SALES MANAGEMENT

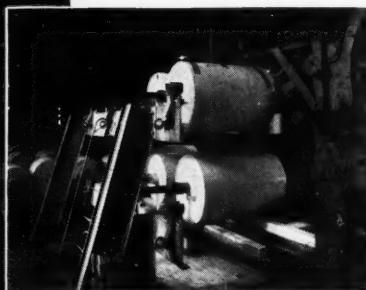
SAFER, QUICKER, EASIER MATERIAL HANDLING



Wayne Lift in Newspaper Plant



Loading Platform Lift



Easy to Handle Heavy Rolls



Tilting Loading Dock Ramps

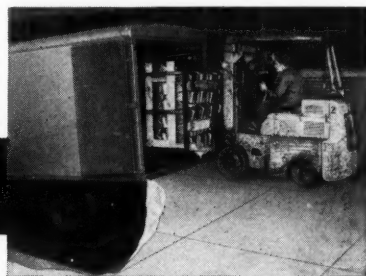
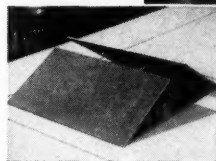
Cut Handling Costs

INCREASE PRODUCTION WITH WAYNE INDUSTRIAL HOISTS

"BETTER MATERIAL handling offers industry its biggest opportunity to cut production costs and to increase productivity," says Factory Management and Maintenance, which devoted forty-seven pages in January to this subject. Investigate what it can do for you. Let Wayne engineers help you design the proper equipment to assure better handling of material in your plant. There's a Wayne Hydraulic Hoist for every requirement. Write for more information.



Wayne Lift Sidewalk Type



Loading Dock Truck Lift



WAYNE
NATIONWIDE
SERVICE



MAIL Now!

THE WAYNE PUMP COMPANY • FORT WAYNE 4, INDIANA
513 TECUMSEH STREET

Please send folder and other information on Wayne Industrial Hoists. I am interested in _____

NAME _____

ADDRESS _____

CITY _____

STATE _____

AIR COMPRESSORS • HOSE REELS • POWER WASHERS • BULK PUMPS

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Tilter of Windmills...

Bean Plot Philosopher...

Terror of the Bounty...

Can you name these GREAT NAMES?

***All appear in this month's portfolio of
Eastern's Fine Business Papers...***

Raymond F. DaBoll chose the subjects...conceived the unusual designs that reflect these famous personalities...selected certain of Eastern's fine papers to bring out each design to best advantage.

Number Three in Eastern Corporation's distinguished series of GREAT NAMES...GREAT DESIGNERS...GREAT PAPERS, this newest portfolio contains letterheads for Paul Revere and five other great men. If you solved the headline clues, given above, you

already know the names of four of these famous men.

Produced by letterpress and lithography, these letterheads sample the various weights and colors of some of the outstanding papers in Eastern's line of Fine Business Papers. If you, as one who specifies paper or printing, would like this portfolio—a request on your business letterhead will receive prompt attention from one of Eastern's established Paper Merchants located in your business area.



EASTERN CORPORATION

BANGOR, MAINE

Makers of Atlantic Bond and other Fine Business Papers

Fine, Fast, Low-cost Production

*in less than
twenty square feet*

THE ATF Little Giant is produced by the creators of the internationally famous Kellys, first fully automatic cylinder presses. The ATF Little Giants are designed to provide an easy-running, speedy and simple to operate printing press for practically any job that will go, or can be made up, into a 12" x 18" form. That includes the majority of the small job work in an average plant.

ATF Little Giants turn out cylinder press quality at less than automatic platen press cost. They handle any kind of paper stock from onion skin to

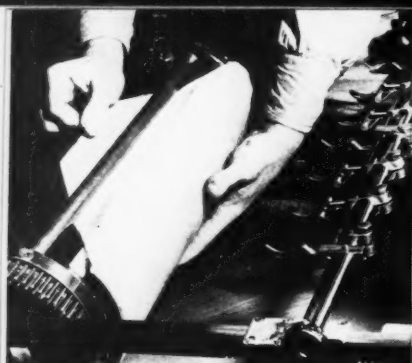
4-ply board, without changing the self-adjusting cylinder gripper tension.

In fact, most of the operating adjustments can be made while the press is running. Operating controls are on the outside of the press frame.

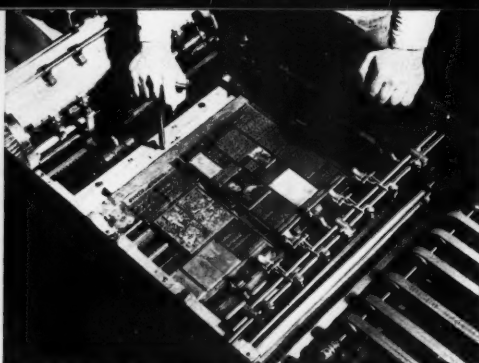
Reciprocating and rotating parts are covered with guards. Form changes or corrections can be made on the bed of the press. Every consideration possible has been given to the pressman's safety and convenience, and to ease of operation.



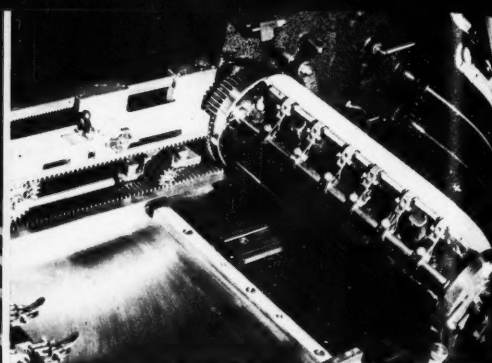
For specific features, see other side ➡



EASY MAKEREADY The Cylinder is readily accessible, reducing makeready time to the minimum. Special cylinder blanket, furnished as standard equipment, eliminates most makeready on "ordinary" job work.



SPEEDY LOCK-UP Entire form is exposed on bed for locking, unlocking, and corrections. Ideal for jobs requiring many press changes. 12" Lock-up Bar keeps forms "square" and speeds up locking chase on bed.



HAIRLINE REGISTER Cylinder and driving gear are in constant mesh. Prevents back lash and results in accurate register. Side guide can be shifted left or right instantly. Either side guide, or both, can be used.

The ATF LITTLE GIANT

is a modern press

with many modern features to save labor, time and money

In addition to those features mentioned at top and bottom of this page, it has:

Quick-set Feeder

Handles any stock from tissue to 4-ply card, $3\frac{1}{4}$ " x $5\frac{1}{2}$ " to 12" x 18". Finger-tip adjustment sets pile; side guide is adjustable; front guides are set permanently. $17\frac{1}{2}$ " feeder capacity.

Envelope Feeder Attachment

For use with small envelopes and post cards, prevents pile from buckling or stock swinging sideways when leaving the suckers. Handles a whole box of envelopes (regular or window, end or side flap) at one loading.

Easy Speed Shift

V-belt drive with changes from one speed to another in a matter of seconds.

For further information and price, get in touch with your nearest ATF Branch Office. There are ATF Branches or Sales Offices in all principal cities.

Automatic Double Roll

Forms of solids or heavy halftones can be double-rolled by pushing a plunger while press is running.

Heater and Non-offset Gun (optional equipment)

The printed sheet travels 36", from impression to jogger, under proper degree of heat for best ink setting and drying.

Specifications

Sheet size.....	$3\frac{1}{4}$ " x $5\frac{1}{2}$ " to 12" x 18"
Printing area.....	$11\frac{3}{4}$ " x $17\frac{1}{2}$ "
Type-bed size.....	$15\frac{1}{16}$ " x $18\frac{1}{2}$ "
Stock handling.....	Onion skin to 4-ply card (.018)
Speed range.....	2500, 3500, 4000 impressions per hour
Motor.....	$1\frac{1}{2}$ horsepower
Net weight.....	2120 pounds
Shipping weight.....	2535 pounds
Floor space.....	2' 10" x 7'

American Type Founders

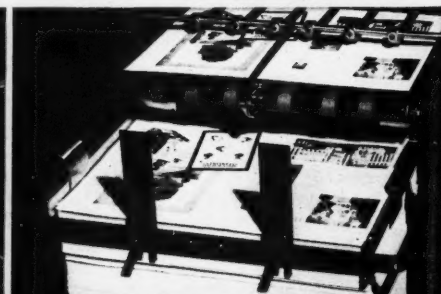
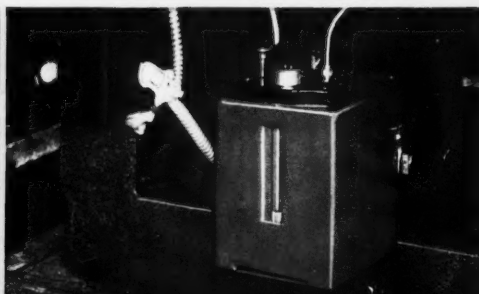
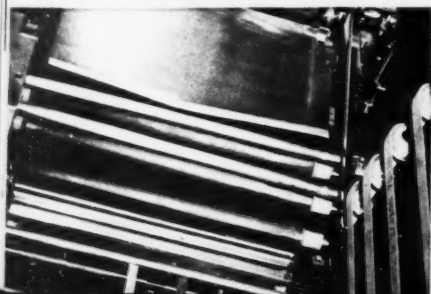
200 Elmora Avenue, Elizabeth B, N. J.



PERFECT INK DISTRIBUTION Press has four 2" rollers, besides steel vibrator and riders, and rubber ductor. Ink fountain is controlled by 18 adjusting screws.

LUBRICATION Positive lubrication on all main bearings by Alemite gun. Press tracks, pump and blower, are lubricated automatically by famous Bijur system.

EXTENSION JOGGER DELIVERY 23" capacity. Table lowers automatically at adjustable speed, and jogs sheets as they fall. A feature of large cylinder presses.





4 FULL YEARS *of dependable* Roller performance

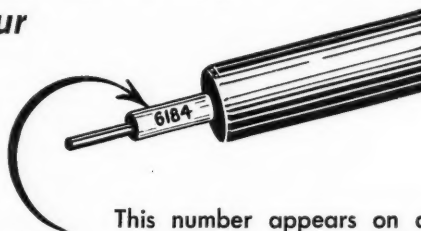
That's the average life of IDEAL MASTERLITH Rollers according to records kept by users. Over a period of many years, MASTERLITH users have kept accurate histories of the length of service received from these rollers—that average is four years!

This means top performance for the *full* average life for there is no "breaking in" period and none of gradual decline in efficiency.

There is no other roller like the MASTERLITH vulcanized oil roller and if we produced a new roller tomorrow, it would still be four years before we could be certain that it equaled MASTERLITH.

For the finest lithographic color work, start using MASTERLITH rollers today with full confidence that they will control water and ink colors perfectly all the way through your press.

*Look for the factory number
on your
core*



This number appears on all spindles large enough to bear it. Keeping track of this number the day the new rollers are received in your plant, and of the date they next have to be renewed, will convince you of the length of service you get from MASTERLITH vulcanized oil rollers!

IDEAL ROLLER & MANUFACTURING CO.

Chicago 8, Illinois • Long Island City 1, N. Y.

It's Here!



The New **dayco** **LITHOGRAPHIC BLANKET**

FOR BETTER OFFSET PRINTING

From Dayton Rubber's experience in pioneering improvements for better printing comes the new Dayco Lithographic Blanket. It prints dots as clean and sharp as the dots on your plate. You get firmer high lights, cleaner shadows, better impressions.

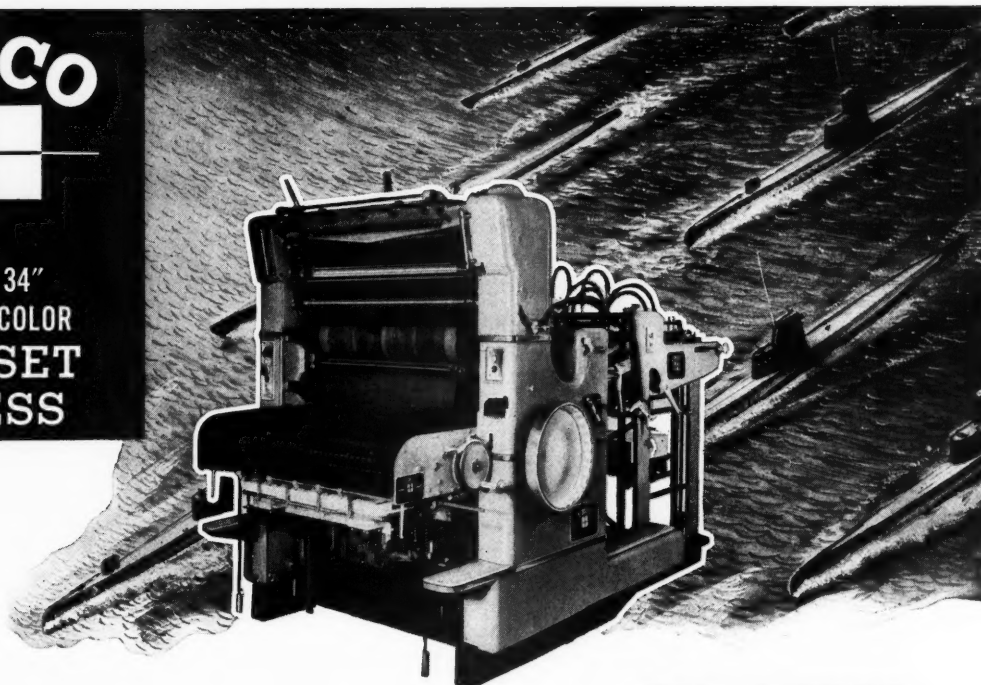
This new Dayco Blanket has just the right resilience—resists embossing and debossing, glazing and tackiness. It has uniform thickness. Its stretch is controlled to less than 2%. Made to last longer, this Dayco Blanket withstands chemicals in inks, and is not affected by wash-up solutions. Dayco has the blanket for your particular needs. Order yours today. Write: *The Dayton Rubber Co., Dayton 1, Ohio.*

by **Dayton Rubber**

Pioneers of Improvements for Better Printing with lithographic, letterpress & newspaper Rollers; Color Separators; Fountain Dividers and Lithographic Blankets.

EBCO

22" x 34"
SINGLE COLOR
OFFSET
PRESS



Full Speed ahead **FOR BETTER LITHOGRAPHY!**

For 50 years world-famous as the producer of precision-built submarines, ELECTRIC BOAT COMPANY turns its engineering genius **toward better lithography!**

**dozens of
improvements in
offset press design!**

Greater accessibility! More positive controls! Speedier operation — up to 6,000 sheets per hour! Greater productivity — less downtime! Cleaner, sharper registry! In fact, everything about it is simpler, surer, speedier — **there's more profit in every run!**

**looks
different,
tool**

Its coat of soft green makes it easier on the eyes. Safer all controls outlined in yellow with flags of red for points of lubrication. Less operator fatigue — higher worker morale!

and you can be a proud E. B. CO owner soon! E. B. CO PRESSES are available NOW — advanced manufacturing techniques have accelerated production schedules hence no delays in delivery! Write for specifications and information

EBCO

E. B. CO REGISTERS WITH LITHOGRAPHERS EVERYWHERE

PRINTING MACHINERY DIVISION ELECTRIC BOAT COMPANY

445 PARK AVENUE, NEW YORK 22, NEW YORK
400 WEST MADISON STREET, CHICAGO 6, ILLINOIS
RUSS BUILDING, SAN FRANCISCO, CALIFORNIA

When Writing These Advertisers, Please Mention THE INLAND PRINTER



ST. REGIS QUALITY FOR IMPRESSIONS THAT COUNT

These St. Regis de luxe coated papers are *pressroom tested*. Their plasticized coating imparts a uniform density to the printing surface that assures clean reproduction of each dot of heavy as well as light tone value. The continuous film of printing surface eliminates "dusting" when printing and cutting, and cracking in folding.

Such high-specification papers are made possible because of the sound integration of St. Regis' strategically-located timber holdings and its seven modern paper mills. Precisely the right pulp is available for each type of paper product, and every product can be uniformly manufactured under conditions which make possible the finest quality at economy levels. The St. Regis line includes enamel book, machine coated, uncoated book, groundwood, mimeograph and specialty papers.

★

Write to one of the St. Regis Sales Offices listed below for your copies of the demonstrators, swatch books and end-use samples.

PRINTING, PUBLICATION AND CONVERTING
PAPER DIVISION

SALES SUBSIDIARY OF **SR** ST. REGIS PAPER COMPANY

ST. REGIS SALES CORPORATION

230 PARK AVENUE
230 N. MICHIGAN AVENUE
318 MARTIN BROWN BLDG.

NEW YORK 17, N. Y.
CHICAGO 1, ILL.
LOUISVILLE 2, KY.

Service counts Too...



Pictured at the left is a rush shipment of parts sent by a solid tired truck over the rough and poorly constructed roads from Pittsburgh to the Government Printing Office at Washington, D.C., in March 1918. Today we rush shipments by plane not only to cities in the United States, but to all parts of the world. Miller Service Men responsible to and directed by the Pittsburgh office are strategically located throughout the world waiting to give prompt and efficient service when and where it is needed.



MILLER PRINTING MACHINERY CO.
Pittsburgh, Pennsylvania



How to Avoid Distorted Reflections

● Did you ever stop to think what an important part water plays in the success or failure of a piece of printed literature?

Take an ordinary dry sheet of printing paper, expose it to the moist air of a press room, and it starts taking on water. It's very likely to stretch or wave before the printing job is finished. This makes for lost time, lost tempers and lost customers.

But now take Chillicothe Offset paper—that's something else again. This fine stock comes with the just-right amount of moisture already built-in. Take off the moisture-tight wrapper and it's ready for the press. Ready to give an accurate reflection without distortion.

Less spoilage, less make-ready mean a better job with real savings on overall cost.

Chillicothe Offset invites realistic reproduction without exacting a premium in printers' skill.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

**LOGAN AND ADENA OFFSET AND BOOK
CHAMOIS TEXT • CHILLTINTS
GREETING CARD PAPETERIES**

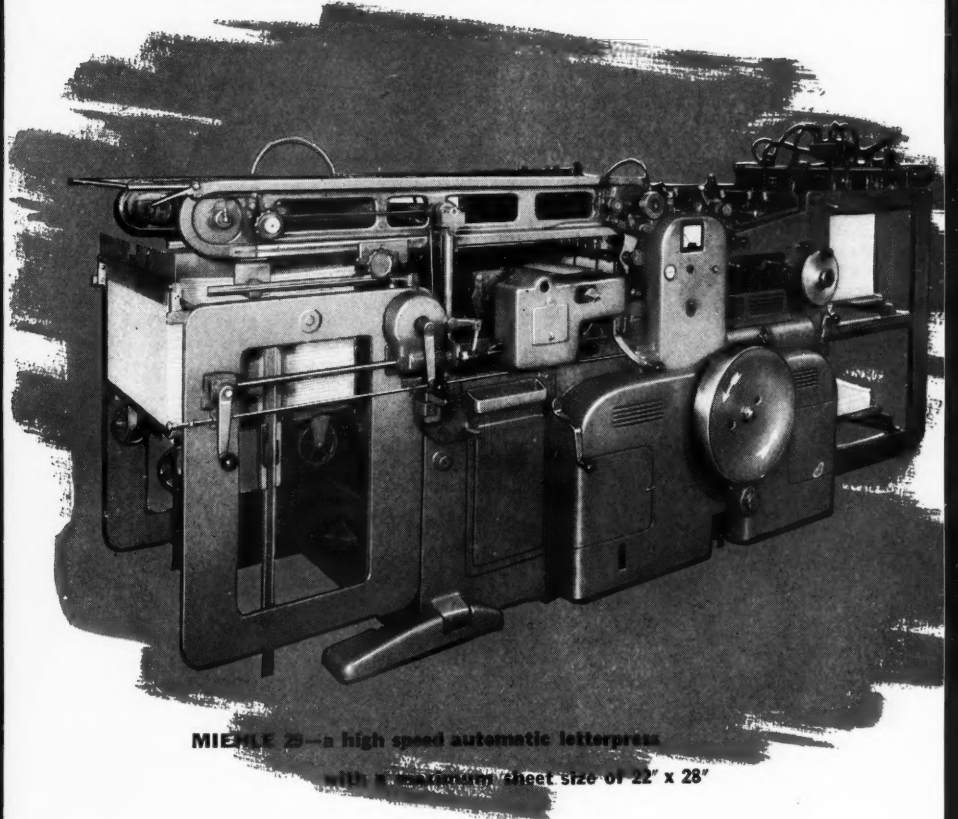
—ask us about them

"Chillicothe Papers—  *make the best impression"*
THE CHILLICOTHE PAPER CO.
CHILLICOTHE, OHIO

SMALL SHOP... LARGE PLANT...



THE 29



MIEHLE 29—a high speed automatic letterpress
with a maximum sheet size of 22" x 28"

Regardless of what size plant you operate or what type of printing you produce, Miehle has a press which will turn out high quality work more efficiently and economically than any comparable equipment.

*Send for the new 24 page illustrated booklet
describing in detail the Miehle 29 Letterpress.*

M

MIEHLE PRINTING PRESS & MANUFACTURING CO.
WORLD'S LARGEST MANUFACTURER OF SHEET FED PRESSES
CHICAGO 8, ILLINOIS

"What the self-starter did for the automotive industry . . .

*So writes
John Milton Heins . . .
of Hobby Linotype,
Yonkers, N. Y.*

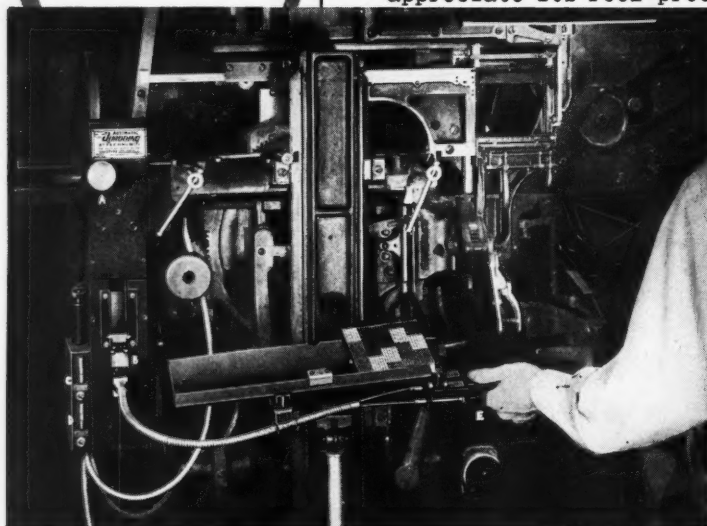
Your Quadder is doing for the Graphic Arts!"

Mr. Heins speaks with authority for he has two Star Quadders in his plant . . . and a third on order. Here's how he puts it:

"I've been so busy since my second quadder was installed that I haven't had time to write you how wonderful it is! What the self-starter did for the automotive industry, your super quadder is doing for the Graphic Arts! . . . the quadders have done everything asked of them and more!"

*. and here is another
user's opinion*

- A. Vise jaw adjusting knob
- B. Short measure centering buttons
- C. Pilot light (brake)
- D. Pilot light (pump stop)
- E. Main control buttons



PRECISION
TRADE ★ MARK

ACME Typesetting Co.

LINOTYPE COMPOSITION

4426 Grand Avenue
DETROIT 8, MICHIGAN
TE. 1-6257

March 9, 1949

Linotype Parts Co., Inc.
South Hackensack, N. J.

Gentlemen:

In the relatively short time we have used your quadder it has done all you said it would do, and then some. The quadder should be seen in operation to appreciate its fool-proof construction.

Very truly,

ACME TYPESETTING CO., Inc.
BARNEY-MURRAY

These comments are picked at random from a flood of enthusiastic letters from Star Quadder users.

New machine prices are sky-high. Many are bought chiefly to secure automatic centering and quadding. This is not necessary. We have proved to present Star users—and are ready to prove to you—that a relatively small investment will bring you these advantages immediately—without sacrificing your present good equipment.

**WRITE US FOR INTERESTING COLOR FOLDER
AND COMPLETE INFORMATION ABOUT THE
STAR AUTOMATIC QUADDER**

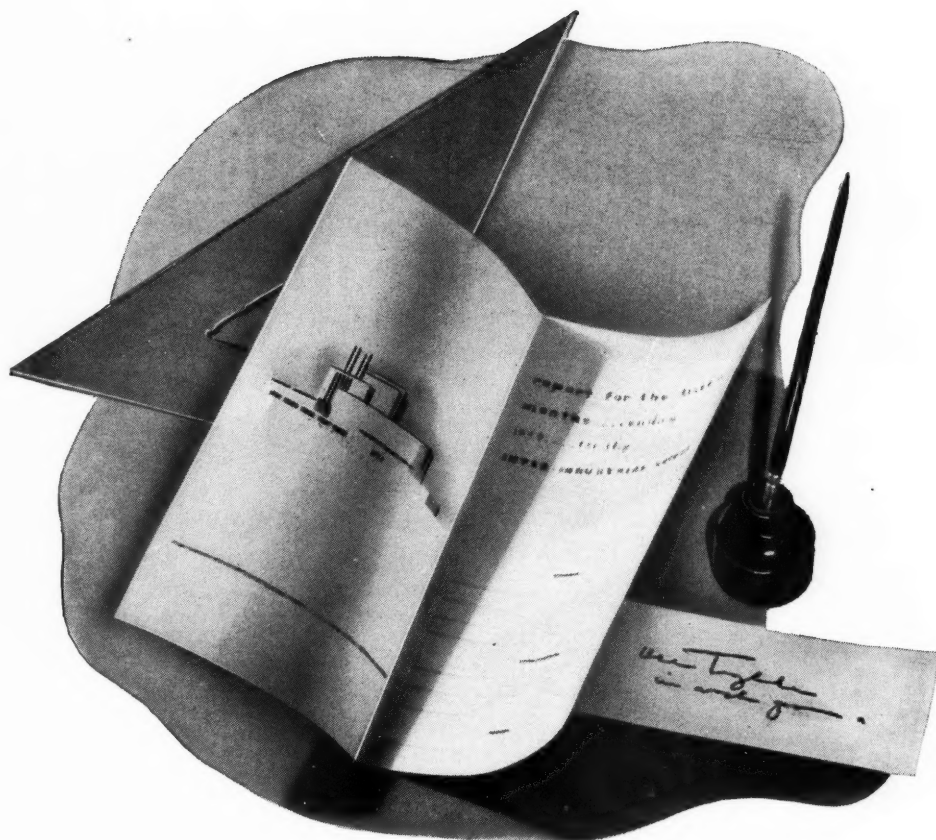
LINOTYPE PARTS COMPANY

Factory and Main Office
SOUTH HACKENSACK, N. J.

INCORPORATED

Branch Office:
1327 BROADWAY, KANSAS CITY 6, MO.

CHICAGO • MINNEAPOLIS • DENVER • NEW YORK • BOSTON



bring your
layouts to life: print on
INTERNATIONAL *Ti-opake*

You can figure on this—everything will be clear when you use

International Ti-Opake for reports, booklets, catalogs or prospectuses

by letterpress or offset. In smooth or vellum finish, it's strong and
quick-drying. And so opaque it cuts see-through to the minimum!

International Paper Company, 220 East 42nd Street, New York 17, N. Y.



INTERNATIONAL PAPERS
for Printing and Converting

Please Mention THE INLAND PRINTER When Writing To Advertisers

NON-STOP RUNS START WITH
the paper that comes in the
YELLOW wrapper with the **BLUE** stripes



**LETTERPRESS OR
OFFSET**, Nekoosa
Bond feeds fast and
smooth, reproduces
clean.

**KEEPS PRESSES
MOVING** because this
paper doesn't curl or
wrinkle.

AVAILABLE in four weights, in white
and eleven brilliant colors: blue, buff,
canary, ivory, green, goldenrod, pink,
cherry, grey, russet, salmon.

Nekoosa-Edwards Paper Company
Port Edwards, Wisconsin

America does business on

BOND
Nekoosa
MADE IN U.S.A.

The right ink smooths the way to successful packaging



It is quite likely that your package will travel a very rough handling road from the time it is printed until it reaches milady's market basket. Thus it is essential that careful attention be given to these fundamental features so important in the successful production of printed packaging material: design, stock, color and INK. The use of the right ink and suitable color can help your package to: stand out and attract the buyer's eye; stand up under the wear and tear of modern distribution methods.

Investigate the properties and possibilities of the many types of ink available for package printing. You will find that General Printing Ink has a right ink for each particular job.

INKS FOR ALL PROCESSES

Hydry Moisture-Setting Ink
Hard-Tex Metal Decorating Ink
Silversheen and Goldsheen Inks
Glostone and SUvener Inks
Rotogravure Inks
Textile Bag Inks
Specialty Inks

AND ALL PRODUCTS

Cartons • Containers • Bags
Labels • Wraps • Package Inserts
Boxes • Waxed Paper
Collapsible Tubes

GENERAL PRINTING INK COMPANY

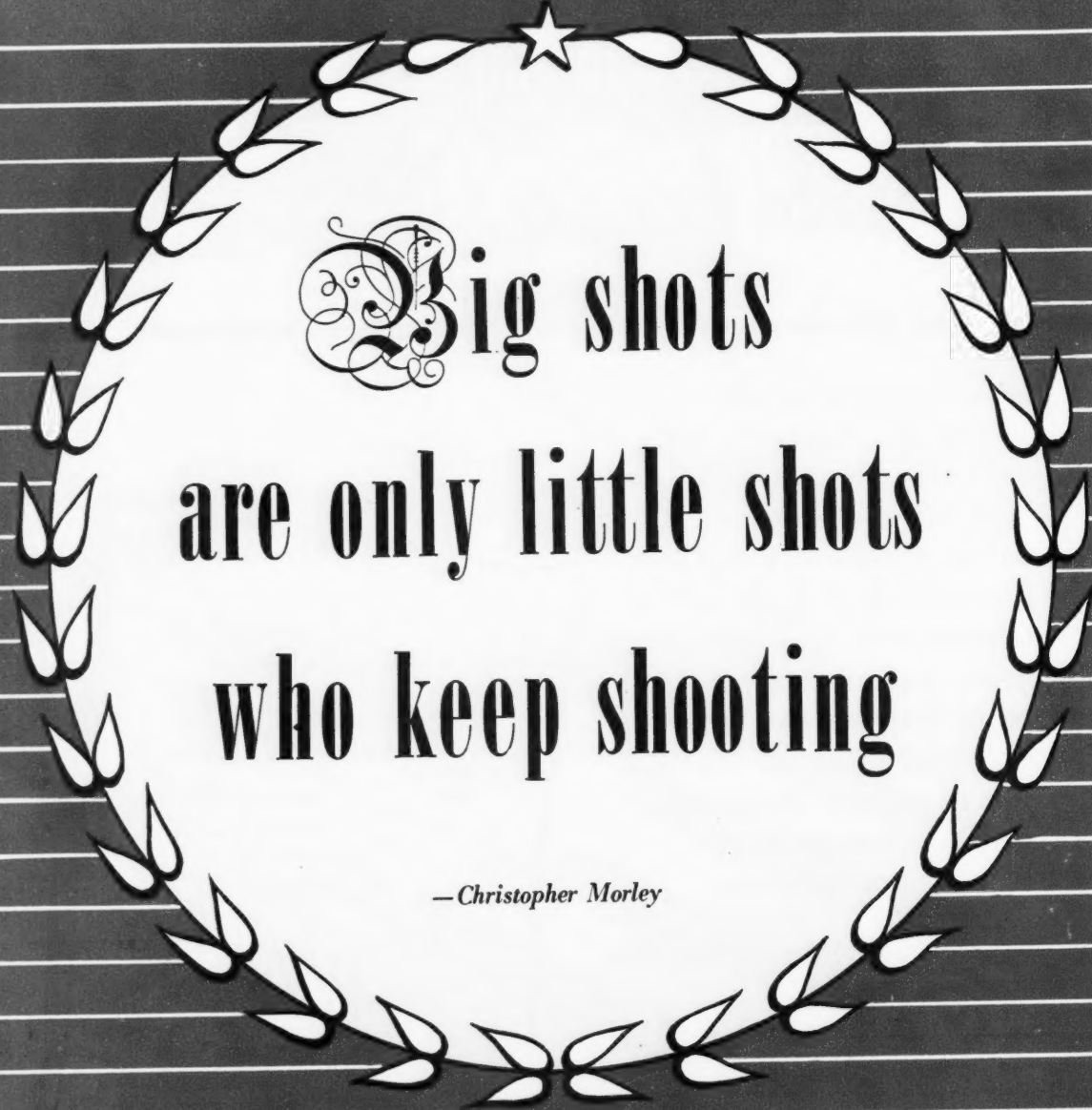
DIVISION OF SUN CHEMICAL CORPORATION

10TH STREET & 44TH AVENUE, LONG ISLAND CITY 1, N. Y.

Offices in Principal Cities

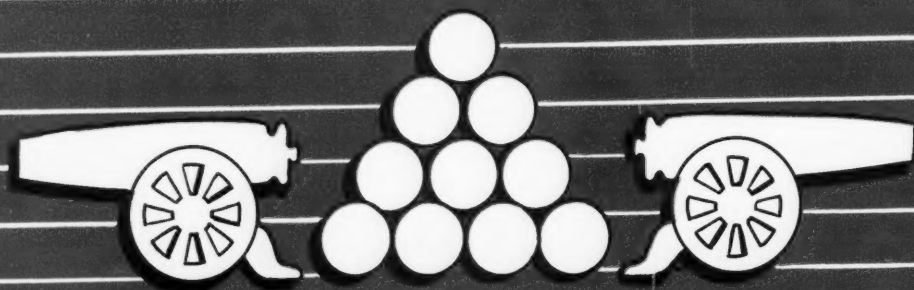
GEO. H. MORRILL CO. • SIGMUND ULLMAN COMPANY • FUCHS & LANG MANUFACTURING COMPANY • EAGLE PRINTING INK COMPANY
AMERICAN PRINTING INK COMPANY • E. J. KELLY COMPANY • GENERAL PRINTING INK CORPORATION OF CANADA LIMITED

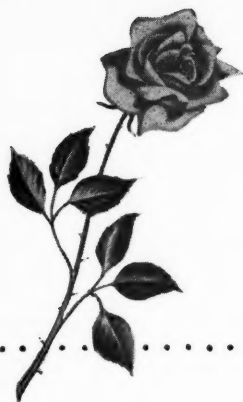
When Writing These Advertisers, Please Mention THE INLAND PRINTER



**Big shots
are only little shots
who keep shooting**

—Christopher Morley





The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

JUNE, 1949 • J. L. Frazier, Editor

Eastern Seaboard Conference Discusses Perplexing Problems of Management

By RANALD SAVERY, NEW YORK EDITOR

● **REALIZATION** that sales and personnel relations are two questions uppermost in the thinking of printing management today was brought out sharply at last month's Eastern Seaboard Conference of the Graphic Arts Industries, when a forum on management concentrated on those subjects. At the session, which consumed an entire afternoon, there was little mention of supplies, processes, and equipment. Concern of top executives present was directed along lines of management in its more basic definition: How to provide work to keep the equipment operating at a profit; how to manage men so that their productivity not only will keep pace with technical progress but will also carry out a sales program in an efficient and successful manner.

As a corollary to these subjects, there was discussion of two others—production routine, and public relations. It was a shirt-sleeve forum, literally. Panel leaders took off their coats, as did the men facing them. There was plenty of give and take between floor and platform, and not always agreement as to conditions, causes, and remedies.

With Don H. Taylor, executive vice-president of New York Employing Printers Association, presiding, there were two discussion leaders on the subject of labor-management relations, two on the subject of sales, and one each on production and public relations.

Speaking on labor-management relations were H. W. Haydock, of the Royal Electrotpe Company,

Philadelphia, and president of the International Association of Electrotypers and Stereotypers; and Harry G. Wolfe, of Davis, Delaney, Incorporated, in New York City. Speaking about sales were Charles Schatvet, of Guide-Kalkhoff-Burr, Incorporated, New York City; and C. William Schneidereith, Schneidereith & Sons, Baltimore. John H. Davis, Jr., of Judd & Detweiler, Washington, D. C., led the discussion on production, while Ernest F. Trotter, of Walden, Sons & Mott, New York City, had the subject of public relations.

Management and Labor Relations

Leading off for the front men was Mr. Haydock, who prefaced his remarks with the statement that he was speaking as an individual, not as the representative of an association. He presented what he believed to be the objective for management in its relations with employees, summing it up in this fashion: "For a long time, management functioned to guide labor so that it would acquire greater value; now the guidance must change so that management acquires greater value from labor."

Mr. Haydock declared that management had been gradually relinquishing many of its functions to organized labor, mentioning in particular the decisions regarding complements of men, hours of work, the amount of production per day, wages, and percentages of profits going into social welfare benefits. While acknowledging that labor had

a rightful voice in these things, he was of the opinion that the balance had been thrown too heavily out of management's control.

Another chief point of his talk was that management should make more real effort to convince labor that the investor and the inventor had a right to share proportionately in the rewards of technological advances. The viewpoint of labor, he stated, was that it deserved the major portion of such rewards.

While Mr. Haydock was concerned with objectives, Mr. Wolfe led into a discussion as to means, although there was no direct, expressed connection between the viewpoints of the two speakers. Mr. Wolfe stated his credo of labor-management relations in the words: "Tell 'em what it's all about."

He elaborated on this philosophy with observations that there was not enough direct communication between management and the men in the plant; that management had failed in making known to its employees "what we feel and know about our own plants and our industry."

"The workers in the plant should know why we spend money for expensive equipment, why we pay salaries to salesmen and executives; why such a thing is done in such a way," he added.

Pressed by questioners for specific details, Mr. Wolfe cited as one small example a job that was planned for an unusual purpose not apparent in the specifications. It was almost ruined because the front office neglected to explain to the foreman

and the pressman the special circumstances involved in its production.

Discussion revealed that in at least two plants among those repre-

ments were fully described, and comments and suggestions invited concerning work-flow improvement from the employees' viewpoint.



Printing executives study program before start of sessions at Eastern Seaboard Conference of the Graphic Arts, held at Old Point Comfort, Virginia, May 5 to 7, 1949. Left to right: Charles Summers, Gibson Brothers, Incorporated, Washington, D. C., president Graphic Arts Association of Washington; John Williams, Williams & Marcus Company, Philadelphia; A. F. Oakes, Charles Francis Press, New York City; Gerald Bray, French-Bray Company, president of Baltimore Graphic Arts Association

sented, there had been plans put in work to "tell 'em what it's all about." In one, office employees had been treated to a simple explanation of the mechanical departments, so that they would understand how their work fitted in with production operations. In another, a forum of employees had been held, where relations between the different depart-

It was generally agreed, with some dissenters, that such efforts were on the right track; that employees responded well when led to feel that the management respected their opinions, valued their advice, and recognized their part in the working organization. As Mr. Wolfe put it, "They're all fine guys if you get to know them."

Having concluded that a start could be made in increasing productivity through intelligent employee relations, the conference next took up the question of providing the necessary work to keep the employees busy—sales, in other words. Mr. Schatvet entered the arena with a plea for a "rededication" on the part of management "to a realization of the importance of the sales force." It has become the habit, he said, to expend huge sums on equipment, and relatively little on development of a sales force. "You invest in a press," he declared, "and of course you expect that press to last a long time. The same thing should be done with salesmen."

Developing Good Salesmen

By "investment" Mr. Schatvet meant, for one thing, a subsidy for young salesmen, so that they would have enough to live on during their break-in period. He was enthusiastic about young "eager beavers" as he called them, who could be trained into good salesmen, part of the training to consist of making them familiar with the work of the departments that "back them up"—estimating, production, office, and shop. He did not believe it practical to take men out of the shop for sales training, preferring to work with young men whose chief qualification was "the desire to sell."

Some doubt was raised regarding such a policy, but Mr. Schatvet



Discussion leaders for the management forum held at the Eastern Seaboard Conference. Left to right: Harry G. Wolfe, of Davis, Delaney, Incorporated, New York City; C. William Schneidereith, of Schneidereith & Sons, Baltimore; Charles Schatvet, of Guide-Kalkhoff-Burr, Incorporated, New York City; Don H. Taylor, executive vice-president of New York Employing Printers Association, New York City; H. W. Haydock, Royal Electrotype Company, Philadelphia; John H. Davis, Jr., of Judd & Detweiler, Incorporated, Washington, D. C.; Ernest F. Trotter, of Walden, Sons & Mott, New York City

hastened to explain that he was not advocating "peddlers." On the contrary, it had been amply demonstrated, he said, that printing buyers want to deal with salesmen who know their business thoroughly. He cited the example of a customer who said he was glad he now had a "production man" calling on him, instead of a salesman. Actually, Mr. Schatvet remarked, the representative wasn't a production man at all, but a salesman who knew how to talk production details. He realized that it took time to convert "eager beavers" into printing salesmen, but felt that such an investment paid off in the long run.

Emphasis on Sales Training

Mr. Schneidereith's contribution to the sales discussion tied in closely with the emphasis on training. He described the work he and his associates have been doing on the PIA committee responsible for producing the sales manual now in advanced preparation. A tremendous amount of time and effort has gone into this manual, he said, and when completed, he was sure it would constitute a valuable handbook on sales management and sales training.

Between the work of the men in the shop and that of the salesmen, lies the production department, and it was this phase of management that brought Mr. Davis in to head up a discussion. Terming the production department the "key element" in the plant, he described a departmental setup which included complete control of each job, frequent and regular checking of production and machine records, responsibility for customer contact once the job is in work, and a constant evaluation of methods and procedures.

Planning for Production

Mr. Davis viewed the production department as an operational hub. In its records are contained vital statistics requiring only analysis to reveal the reasons for profit or loss. In fact, he regarded production as the one department in the plant which could, by holding the reins of planning and control, make the difference between profit and loss. It can be done, he declared, first, by planning, second by record-keeping, third by analysis of detailed machine and production records, and finally, by steps taken to correct the inefficiencies revealed by the analysis. He saw no reason why a wide-awake production department could not spur engineering research along the

lines to solve a specific problem, or to change methods and equipment where such changes are called for.

This glowing picture of a "brain-trust" production department was subject to some searching discussion. One point raised concerned procedure with routine daily or weekly jobs which might by-pass the production department by direct channeling into the shop in the interests of saving time and red tape. Mr. Davis stuck to his guns with the observation that production should at least keep its own records on such jobs. Otherwise it would lose sight of key pieces in the over-all structure of plant operations.

In keeping with the general tone of the forum, Mr. Trotter's talk on public relations stayed largely within the bounds of intraplant efforts. It was his view that "public relations, like charity, begins at home." The healthiest basis for good public relations, he stated, lies in the morale of the employees, particularly in smaller communities. If the employees are sold on the plant and its management, they will spread this feeling of good will and confidence to those who are on the outside.

Good Customer Relations

Customer relations can be directly affected by employees, he pointed out, saying, "There's no sense in hiring a public relations man if you have the wrong kind of telephone operator or proof boy." In general, he concluded, good customer relations depend upon fair prices, quality of service, and adequate equipment; the function of public relations is to let the customer know he is receiving benefit from those things.

The spirit and intent of the entire forum constituted a realistic treatment of the matters under discussion, and a constructive approach to common problems. Subjects covered served to bring into focus the picture of management endeavoring to pin down a practical guide to help it through the maze of high costs and sharpened competition.

This guide points in general—although details may differ in individual circumstances—to a more factual, scientific approach to printing management; a closer dovetailing of all operations in the cycle that moves from the starting point of the sale back to the customer with final delivery. It was clearly indicated that top management must live up to its title—that its job is to understand all the parts in the relation to the whole, and to direct the proper meshing of one with the other.

Third Prize in Cover Contest Goes to Buffalo Printer

The charming simplicity of THE INLAND PRINTER's June cover must have been the major factor influencing the judges to award this design, by Emil Georg Sahlin, Buffalo, New York, third prize in the recent cover design contest.

With his father and brother already printers, Emil Georg Sahlin decided on a printing career for himself, and served his apprenticeship with the Broderna Forssell's Boktryckeri, Malmo, Sweden.



EMIL GEORG SAHLIN

In 1914 he came to the United States and joined his brother at the Roycroft Shops in East Aurora, New York. Not speaking, reading, or writing English, he spent his evenings in the composing room studying and setting all kinds of copy.

In 1925 he took over operation of the private Aries Press in Eden, New York. Two of the books he designed and printed at the Aries Press were among the "Fifty Best Books of the Year." In 1928 he joined his brother in the Axel Edward Sahlin Typographic Service, Buffalo, where he produces advertising typography for the trade. He has won eighteen typographical contests.

He is a member of the Buffalo Club of Printing House Craftsmen, and of the Buffalo Figure Skating Club.



—the Universal Art

Of all the world's great inventions, that of printing is the most cosmopolitan and international. China invented paper and first experimented with block printing and movable type. Japan produced the earliest block prints that are now extant. Korea first printed with type of metal cast from a mold. India furnished the language and the religion of the earliest block prints. People of Turkish race were among the most important agents in carrying block printing across Asia, and the earliest type still in existence is in a Turkish tongue.

Persia and Egypt are the two lands of the Near East where block printing is known to have been done before it began in Europe. Papermaking actually entered Europe through Spain, though imported paper had already come in through the Greek Empire at Constantinople. France and Italy were the first countries in Christendom to manufacture paper. Germany, Italy, and the Netherlands were the earliest centers of the block-printing art. Holland and France, as well as Germany, claim first to have experimented with typography. Germany perfected the invention, and from Germany it spread to all the world.

Great Britain and the United States, the two countries that today do the bulk of the world's printing, are the two great nations of the world that lay no claim to having had a part in the invention, at least in its early stages, and have contented themselves with such later developments as the power press and the line-composing machine.

—From "The Invention of Printing in China and Its Spread Westward," by Carter, published by Columbia University Press.

By RANALD SAVERY

New York Editor

New York Club of Printing House Craftsmen Experiments Profitably With Course on Human Relations

● HOW OFTEN, in recent years, have you heard this kind of remark from a foreman or superintendent: "The boys in the plant these days are a different breed of cats than they were when I worked on the floor. They don't look at things the same way. I'm in the middle, between the top boss and the men, and it's a job that gets tougher all the time."

If the supervisor doesn't actually blow off some of this sort of verbal steam every day, he thinks about it a lot, and talks about it with fellow foremen and superintendents when they get together at trade meetings or sociable occasions. The matter of personnel relations, or "human relations," as it has come to be called, has emerged as a Number One consideration in plant management.

It is so important that it has resulted in a precedent-breaking experiment by the New York Club of Printing House Craftsmen—the experiment being a planned course in "human relations" conducted by an instructor with special training in education along those lines.

Importance of Understanding

What, it may be asked, has "human relations" got to do with craftsmanship? A man, it may be argued, whether he is a foreman, or sits at a typesetting machine, or works at the banks, the stone, or the press, is either a craftsman or he isn't. He has a feeling for his work and its results, for efficiency and accomplishment, or he hasn't. No professional courses are going to change the situation very much.

During the past year, however, it became apparent that many members of the New York Club of Printing House Craftsmen thought differently. A feeling was growing that craftsmanship, which has as its aim better and more efficient production, may depend almost as much upon relations between the supervisor and the men under him as it does on

technical and mechanical knowledge. With this thought came the realization that few, if any, supervisors possessed a basic training in the theory of human relationships on a working level. They handled men by instinct, judgment, and experience. Frequently these qualifications, indispensable as they are, failed to provide the answer to the individual problems that arose from day to day in the shop.

State Assistance Available

Aware of this feeling among the membership, the officers of the New York Club decided to try a different kind of program than had been customary for regular monthly meetings. President Henry Schneider, first vice-president and education chairman William Gleason, and Russell J. Hogan, International first vice-president, cooked up a session last October, the guest speaker being William F. Gutwein, director of industrial relations for the C. T. Dearing Printing Company of Louisville, Kentucky. His subject was "Personnel Relations in the Printing Industry."

Response to the talk from the membership was so thoroughly approving and enthusiastic that in March it was tried again. Speaker that time was Roy Bryant, personnel supervisor of Durkee Famous Foods, who led the Craftsmen away from specific problems of the printing industry into the general theory of industrial or human relations. Again the reaction was enthusiastically favorable. In his talk, Mr. Bryant mentioned industry courses that might be available to members of the club in the form of regular classes held over a set period. With approval from the membership for an investigation of the possibilities, the officers went ahead to see what could be done.

During the canvassing process, it was learned that the State of New

York, in 1944, had established a school of industrial and labor relations with funds appropriated by the legislature. Headquarters of the school are at Cornell University, but there is an extension division which provides services in many communities of the state. Contact was made with the New York representative of the school to learn the details of class procedure.

This is the way it works:

Any group, such as the Craftsmen, may pick a subject from the curriculum. A competent instructor in the local community, taken from lists carried by the school, is assigned to the project. The instructor is not necessarily a professor; he may be a business executive, a technician, or a professional man in a special field.

A series of classes is organized. There is no tuition or fee involved in the course, the expense being borne by the state, with the objective, as quoted in the prospectus, "That understanding of industrial and labor relations be advanced; and that more effective co-operation among employers and employees, and more general recognition of their mutual rights, obligations, and duties, be achieved."

After this much was reported to the membership of the club, it was voted to go ahead with the project. The instructor, selected on the recommendation of the state school representative, was Doctor Whit Brogan, of New York University.

Membership Limited to Thirty

Following preliminary conversations with Doctor Brogan to give him the background of the club and the purpose of the course from the viewpoint of the membership, the classes were organized. It was agreed on a series of eight, to be held weekly with a dinner session in connection. It was further decided to limit membership in the course to a total of thirty Craftsmen, as Doctor Brogan thought this number the maximum to attain good results on a participation basis. Future courses are planned in order to accommodate all members who wish to enroll.

So the Craftsmen went back to school days, complete with a blackboard and a professor.

The first sessions were devoted to an outline by Doctor Brogan of the history of human relations in industry, divided into periods he listed first, as slavery; second, as the era when labor, though free, was re-

garded as a "commodity"; third, the rise of the "paternalistic" attitude by management, which operated on the theory of "taking care" of the worker as you would a horse, in order to enhance and prolong his productivity; finally, the present, when attempts are being made to improve industrial human relations on the basis of mutual understanding and co-operation between management and employees.

It was stressed that the objective of good human relations in industry must be the attainment of better and more efficient production, otherwise the whole point is lost. Friendly relations between supervisor and his men, when established through lack of discipline and order, with consequent loss of efficiency, may spell disaster for both management and employees. Management loses profits and business; employees lose their jobs because there is no work.

Following the sessions devoted to background, members of the class were brought into the discussions on a participation basis. Problems, either general or specific, were projected, with Doctor Brogan analyzing them from the standpoint of human relations theory, and the Craftsmen giving their views from

More on mounting plates

By Joseph Kovec

We could make better time on make-ready with a little co-operation from those who make that type and mount those plates. I have in my possession a copy of a letter meant for me, referring to mounting plates that will not cause a slur. I wish to thank the man who sent this in as I have never heard of this one. I also wish to say this: If you do not stick your neck out once in a while, you will not get anywhere.

I want to comment a bit on this eliminating makeready time. We get plenty of bold face type or any type like that used for those large headlines in most advertising matter and also those lines mounted on wood. They all can take more sock than the usual run of type matter that you find in a form. Type-high does not mean much when they get over one inch square. We pressmen find that those wood-mounted halftones or type matter mounted on wood require that extra squeeze.

They squawk about cutting down on makeready, yet they do not do much about it. The same old process every day. Pressmen are still cutting paper

dolls and underlaying those low spots. Efficiency men are trying to figure out why the time varies on some of those jobs that seem to be the usual run.

Just why not make those large, heavy-face types about three thousandths over type-high instead of the pressmen compensating for all of this that is not there? You will find a row of leaders and rules that will need cutting back and those solids that need building up. Then fine lines do not need any more than a kiss impression. On heavy forms the cylinder goes up and the bed goes down. Something has to give and we have to print, so on with that doodling and fill in those hollow spots. This applies to the flatted cylinder presses. The bigger they are the more makeready is required, not only because the form is larger but also because there is a lot of skill required to get all of that material to print just so.

Referring to that letter on mounting plates to eliminate slur: "This problem

need never occur if the plates are mounted in the foundry as follows: Take the wood block, coat the top side with glue. Place a sheet of 60-pound offset paper on top of the glue. Coat the top side of paper with glue. Place the plate on top of this and place under a press and weight to dry. Then tack along edges, trim, and plane type-high. It will never show a slur. The paper serves as a gasket to correct defects in both plate and block. It also enables you to remove plate from block."

Thank you very much for sending me that helpful suggestion.

The pressroom has no control of plate mounting. They take what they get. First impression will show up all defects in material that is not up to snuff in the form. We have micrometer gauges to check all type and wood mountings or plates and other electros. That could be taken care of before they get into the pressroom. This job should be done by an experienced pressman, one who is interested in this class of work and knows what it takes to make that material print.

their practical experience. In addition, written questions and problems were submitted—anonously, if so desired. Between classes the instructor studied them and sorted them into categories, so that he was able to discuss specific types of problems without using up too much time on individual cases.

Throughout the course Dr. Brogan consulted members of the class as to procedure, asking for expressions of opinion regarding the next steps or the direction to take, in order to utilize the time in a way that would prove of most value to the most members. Sessions were quite informal, conducted in round-table technique, rather than being straight lectures.

The answer to the question as to just how such a course fits in with the aims of craftsmanship was expressed by one club member somewhat as follows:

"The machine or process, after all, can do no better than the man who is operating it. We can have all of the technical advances, all the new equipment, all the shortcuts to quality and production that you can imagine, but they are no good if the man assigned to them is working against them and the plant, instead of with them.

"What does craftsmanship benefit from a new two-color press if the pressman lets sheets go through in sloppy register? How can you expect good work from a man who is harboring a grudge and feels that neither the foreman nor the management has any real understanding or concern for his working conditions? Call it morale, or human relations, or whatever you wish, craftsmanship which results in production efficiency and quality comes right back to the man. I think the time has come when the Craftsmen as an organization should pay more attention to this phase of share-your-knowledge than they have."

Course Found Satisfactory

This year marks the fortieth anniversary of the New York Club of Printing House Craftsmen. Its members take pride in the fact that their club was the first to be organized; that the club's pioneer efforts helped in the establishment of the International. To them, the inauguration of a new phase of their endeavors is proof that they are moving forward with the times and for the progress of the industry.

The course in human relations was undertaken more or less as an experiment, but indications are that

it is a very worth-while one. Nobody expects miracles to happen in a few short weeks, or even that complete satisfaction will be expressed by all members. But there is a fairly unanimous belief that a progressive step has been taken.

Libel and the Free Press

American newspapers may print what they choose, no matter how important the toes they step on, if they print the truth.

We can thank John Peter Zenger, a gawky six-foot three-inch German immigrant, runaway apprentice and itinerant printer, for that.

In 1734, William Cosby, the colonial governor of the Province of New York, appointed by George II, King of England, displayed a negligent attitude toward his duties, along with a tendency to remove unfriendly judges from the bench. Outraged, Zenger set these words in type and printed them in his *New York Weekly Journal* as a letter to the editor from a subscriber in New Jersey:

"The people of this city and province think as matters now stand that their liberties and properties are precarious, and that slavery is like to be entailed upon them and their posterity, if some past things be not amended."

So Zenger went to jail, charged with publishing a paper containing "divers scandalous, virulent, false, and seditious reflections upon His Majesty's Government." His bail was set at \$4,000—probably more money than the total populace of New York possessed at the time. He stayed behind bars for nine months, writing and giving the copy to his wife Anna, who kept the *Journal* coming out.

When the time for Zenger's trial drew near, Governor Cosby disbarred Zenger's lawyers and appointed a man of his own to plead Zenger's case. Everything was set, since the judge also was a stooge for Cosby. When the townspeople filled the courtroom, they were sympathetic but helpless. The "fair trial" was going to give a warning lesson to the free press.

But before the farce could start, the foremost lawyer in the western hemisphere stepped forward and requested permission to plead Zenger's case. He was eighty-year-old Andrew Hamilton, close friend of Benjamin Franklin. His prestige outweighed the judge's reluctance; permission was granted.

Hamilton immediately admitted that Zenger had published the statement. Since, by English law of that time, mere publication of libelous statements was guilt in itself, the judge ruled that the case was decided automatically.

And this comment was thrown in at one of the meetings, with general agreement as to its truth—"It wouldn't be such a bad idea for top management to take one of these human relations courses. It is a subject every executive should know."

"Not so!" cried Hamilton, who insisted that the legal definition of libel, "false, malicious, and tending to sedition," must be proved before a man could be judged guilty of libeling.

He based his case on the assumption that everything in the supposedly libelous letter was true, and contended that if the prosecution could not disprove it, then the letter was not libelous. This was indeed a revolutionary idea. The prevailing theory was that criticism of the government was libelous in itself, regardless of its validity.

"What strange doctrine is it to press everything for law here which is so in England?" Hamilton asked the court. "The question is not of small or private concern; it is not the cause of a poor printer, nor of New York alone, which you are trying. No! It may, in its consequences, affect every free man."

When the judge insisted that it was not Hamilton's place to question the law and refused to listen further, the aged lawyer turned to the jury box.

"It is to you, then, that we must appeal," he said, and started a plea for the right of men to use truth as a weapon, even against their own rulers. He asserted that before the court could convict Zenger of libel, it must first prove the letter false, since falsehood was included in the definition of libel. The prosecution replied that it was not prepared to prove the letter false; Hamilton announced he would prove it to be true. The judge ruled Hamilton out of order, but he had so impressed the jury that despite an order from the bench to indict Zenger, the jury pronounced the verdict of "Not guilty!"

When news of Hamilton's reasoning was received abroad, one British barrister said: "If it is not law, it is better than law, it ought to be law, and will always be law wherever justice prevails."

The trial established truth as a defense for libel. It established the right of juries not only to judge whether a law had been violated but also to interpret the meaning of the law.

The doctrines first demonstrated by Zenger and expressed by Hamilton live on in the first article of our Bill of Rights, which provides that Congress make no law abridging the freedom of the press.

By Charles Gerold

William
ern sal
Ink Com
Lang D

Mark A.
land, has
board of
caused b

A. E. Lov
sales man
Company
poration.

W. F. C.
president
recently sp
esses befo



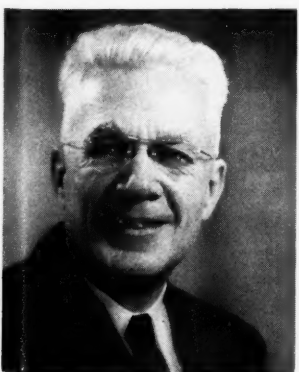
William H. Englemann has become southern sales manager for Sleight Metallic Ink Companies. He was with the Fuchs & Lang Division of Sun thirty-three years



Mark A. Loofbourrow, attorney of Cleveland, has been elected to Harris-Seybold board of directors to fill the vacancy caused by recent death of J. W. Valiant



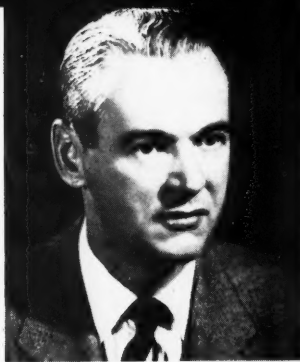
A. E. Loveland has been named western sales manager of Rutherford Machinery Company, Division of Sun Chemical Corporation. His office will be in Chicago



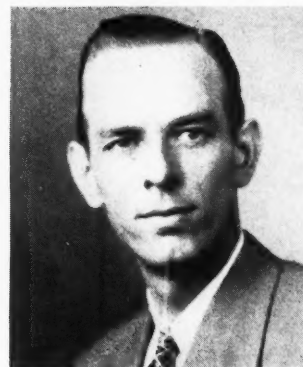
W. F. C. French, assistant to the vice-president of Lanston Monotype Company, recently spoke on new machines and processes before Duluth-Superior Craftsmen



Howard Paper Mills has announced appointment of Joseph A. Cobey as eastern sales manager, with offices in New York City. He has been with Howard since 1920



Arthur E. Murphy, Ideal Roller & Manufacturing Company, recently addressed Chicago Photoengravers Technical Society on rollers for photoengraving industry



Jack R. Tolleson will manage new branch office opened in New Orleans by American Carbon Paper Manufacturing Company and Ennis Tag & Salesbook Company



Carnegie Institute of Technology Printing Administration Department students and faculty photographed at the Miehle Printing Press and Manufacturing Company during recent six-day tour of Chicago houses



LEFT: V. Winfield Challenger is now the business manager of Intaglio Service Corporation. He directed printing for N. W. Ayer & Son for twenty-six years



RIGHT: Thomas E. Dunwoody, director of Technical Trade School at Pressmen's Home, Tennessee, is pictured while he contemplates day's mail



Max Bader (center), Nash-Kelvinator Corporation, okays first press sheet in the new plant of I. S. Berlin Printing and Lithographing Company, Chicago. I. S. Berlin, president, right, and H. A. Gerlach, vice-president, look on



Past and present officers of Young Printing Executives Club of NYEPA. From left: Edward S. Davis, vice-president; A. F. Oakes, past president; George Reinfeld, Jr., president; Charles E. Schatvet, past president



From left: Sampson R. Field, president of the NYEPA; Carl E. Dunnagan, president of PIA; Arthur H. Motley, president of Parade Publications; George Reinfeld, Jr., who heads Young Printing Executives Club, admire monthly publication put out by young executives group

This Big New "Factory in the Country" Plant is Handy to Highway, Railroad, and

● AN AIRY, spacious "factory in the country," the new H. S. Crocker printing and lithographing plant at San Bruno, California, was formally opened the first week in May.

The pleasant suburban locale was selected after a study by Edward LeVesconte, Crocker executive, disclosed the fact that maximum efficiency in production is best achieved in a one-floor plant, which automatically eliminates vertical hauling and transfer between departments. A one-floor plant requires wide open spaces that usually aren't available in big cities. So Crocker acquired an eleven-acre tract of land seven miles south of San Francisco in San Bruno, adjacent to transportation by rail, highway, and air.

Employees Like Suburban Life

Aside from considerations of space and transportation, it was believed (as has been demonstrated many times) that plant employees would appreciate the advantage of making their homes away from the city, where they would have living as well as working space—room for children and gardens. If needed, additional workers can be drawn from the community, which has received numerous benefits from the new plant.

After two years of planning and study of placement of departments and equipment to achieve the ideal

streamlining of the flow of work, final specifications were put on paper. They called for a one-level building facing east and west, 400 feet long by 300 feet wide, with a mezzanine floor for executive offices and balcony space for extra storage. Low and long, beautiful from the standpoint of functional architecture, skillful landscaping is making the plant even more attractive. Despite the size of the building, allowance was made for future plant expansion.

Moved Without Confusion

Presses and other equipment were moved from the firm's Harrison Street plant in San Francisco with minimum confusion and loss of working time. A new press of every type was installed in the new plant. As soon as these were in operation, counterpart presses in the San Francisco plant were dismantled and reassembled in the new building. The same procedure was followed in the camera, platemaking, and cutting departments. Scarcely more than a year after ground was broken for the building, the San Bruno plant was turning out work; now it is in full swing.

A sight-seeing visitor to the plant enters through a soundproofed lobby, inspects executive offices designed in modern manner, goes on to a well-appointed cafeteria for employees.

From the mezzanine balcony of the cafeteria, he has a clear view of most of three-and-a-half acres of printing and lithographing production equipment. Huge litho presses, single-, two-, and four-color, turn out millions of labels for food processors, as well as high quality advertising pieces. Beyond the offset presses are two of the fastest varnishing machines of their type in this country—each 120 feet long with 50 feet of drying ovens.

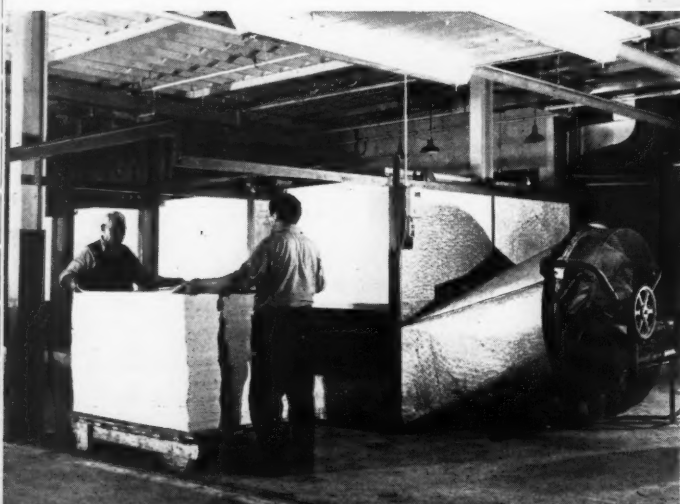
Outside the south wall is the concrete loading platform—stretching 350 feet. Trucks load shipments directly into the plant. A railroad spur track runs alongside; and the busy San Francisco airport is less than a mile away. Transportation presents no difficulties or complications at this "factory in the country."

Great Range of Presses

This branch of H. S. Crocker specializes in turning out millions of quality labels, so 24,000 square feet of shelf and floor space are given over to the label storage department toward the rear of the plant. In front of this department is a battery of "Jumping Jacks"—the almost fully automatic web presses that produce literally miles of labels, die-cut, perforated or rewound, and printed four colors on the front, one color on the back, in one operation.

AT RIGHT: Loading and unloading are rapid-fire operations. Through doors to 350-foot-long loading platform, shipments go to truck, freight car, or airport only mile away

BELOW: To insure quality presswork and accurate register of colors, all paper is carefully handled after seasoning under accurate conditions of temperature and humidity



y" Printing-Lithographing d, and Air Transportation

The commercial department has a great range of presses: offset, two-color cylinders, one-color cylinders, horizontals, verticals, platens. These guarantee versatility of production. Because each press is mounted on its own concrete base separated from the rest of the floor, the plant is vibrationless. Another example of thoughtful, painstaking planning that went into creation of the building may be found in the dot-etching and art departments, where every artist and color corrector has his own "studio," complete with north-light window, driers, and sink.

Right Light for Right Place

Controlled and filtered air flows continuously throughout the plant, but in the photo-composing room, temperature and humidity are controlled to a variation of less than two degrees. Vacuum suction "air-conditions" the etching sinks by drawing acid fumes down, under, and out. Vacuum suction is also used in the web press department for removal of waste cuttings, which are carried outside the plant for disposal.

Getting the right light in the right place was given much attention. In addition to daylight, light on the job is provided by fluorescent, incandescent, and mercury vapor lamps, the installations planned to provide ideal illumination for every department. Crocker technicians and outside lighting engineers evolved a combination of fluorescent and incandescent lighting for color work which simulates natural light so closely that colors can be mixed and evaluated at any time during the printing process. Shadowless, even light for composing and label-cutting was achieved through combining incandescent and mercury vapor lamps.

Ideal Working Conditions

The Crocker plant probably has a wider variety of types of lighting schemes under one roof than any other printing plant in the country. They represent the consideration given to ideal working conditions; planning reflected even in the skid-proof rubber mats used in the plant, and in the way muscular transport



AT TOP: Functional design of the entrance symbolizes the production efficiency of spacious plant (400 feet long by 300 feet wide), built on one level to eliminate need for vertical hauling. A mezzanine floor houses executive offices and cafeteria, plus providing an additional storage area

ABOVE: Modern in its quiet austerity, the lobby entrance is decorated with old lithograph stones embedded in rear wall. Some of the stones are relics of early jobs produced by the ninety-three-year-old firm. The color scheme used throughout the plant, inside and out, is cool gray and green

has been kept at the minimum. Fork lift trucks do the lifting and hauling operations, with hydraulic hoists placed everywhere there is any need for such equipment.

Designed to Speed Production

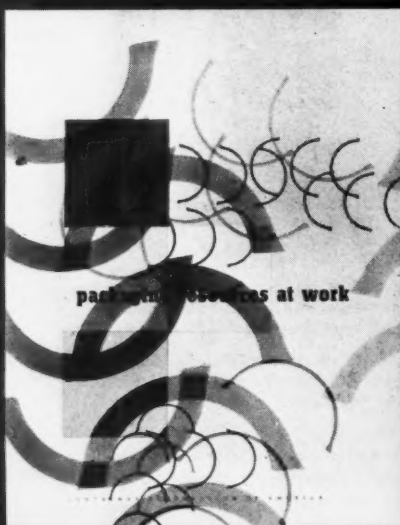
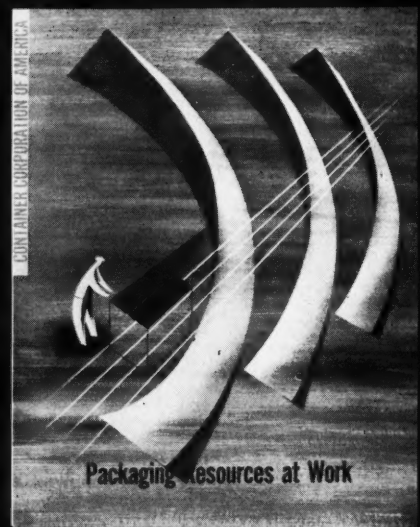
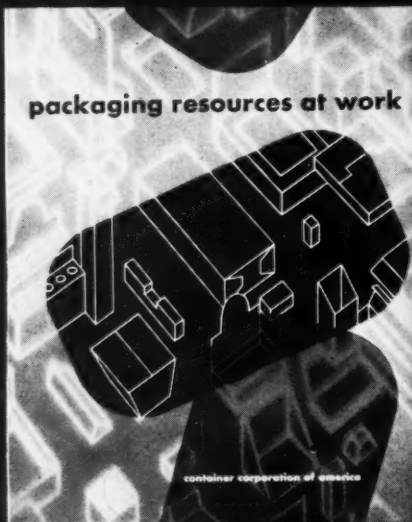
It is apparent even to the most casual visitor how the plant has been designed to speed every job. Because departments have been skillfully interrelated, operations dovetail without loss of time or motion. No matter what kind, every job has its straight-line route to follow. Paper storage is convenient to the production of every type of work; film storage is handy to the etching, photo, and plate handling rooms.

Through the use of man- and hour-saving techniques, and the streamlined traffic flow of work, it is expected that production at the new plant will be considerably stepped up with no great increase in plant personnel. Many innovations now operating in the plant were suggested by employees, whose opinions were sought early in the planning.

The plant project, under the direction of S. S. Kauffman, president of Crocker, was worked out by a committee consisting of Richard Kauffman, W. E. Steege, Edward LeVesconte, and Fred Ahern. M. E. Magnuson, a printing engineer who joined Crocker in 1946, set up the new plant. Sales offices are maintained in San Francisco for the convenience of customers. The company also has plants in Baltimore (recently enlarged, streamlined, and re-equipped) and Los Angeles, with ten sales offices here and in Hawaii.

Soon One Hundred Years Old

In seven more years the firm will celebrate its one hundredth anniversary. In the 1860's the original H. S. Crocker Company pioneered in the use of steam power for presses, later selling steam to other printers in the area. Union Lithographing Company, which merged with Crocker, operated one of the first two offset presses in this country. The firm carries on its proud tradition of pioneering in improvements.



Modernism with Meaning

★ Here are not meaningless geometric (or otherwise) shapes—but cleverly conceived design patterns which symbolize the subject matter. There is truly "modernism with meaning" in these promotion pieces distributed by the Container Corporation of America. At top, left, for example—a folder telling the story of the Polaroid Visor package repeats a pattern the shape of a visor throughout the front and back covers as well as the inside spread. Bottom, left, a swath cut through a lawn of green grass symbolizes the subject of this folder—a power mower. Bright yellows, reds, greens, blues, et cetera, enlivened the originals. S. Nowicki designed the folder at top, right. The piece at the right was created by Doern-Etheredge Studio. Morton Goldshall designed the balance.



economies are where y

formerly

now!

results:

70% increase in packer's daily output
41.7% saving in direct labor costs
10% saving in materials (uncompressed foam)
Total savings—Approximately \$1,000 per year.



Discuss Cost Problems at Convention Of Lithographers National Association

● **COST REDUCTION**, labor relations, sales, and insurance problems were the principal subjects on the program at the forty-fourth annual convention of the Lithographers National Association at Mission Inn, Riverside, California, from May 10 through May 13.

Following the welcome to members and guests given by George W. Hall, president of the association, was an address on selling made by Tony Whan, president of the Pacific Indoor Advertising Company, who energetically urged an avoidance of "talking depression." "Show your customers how to sell, through the use of lithographed products," he said, and then discussed ways of doing it.

The session next turned to a panel on cost reduction headed by Wade E. Griswold, with Paul W. Dorst, E. L. LeVesconte, Ernest E. Jones, William M. Winship, and John D. Ristine as members.

Case Histories Presented

Mr. Dorst spoke on reducing costs in making negatives and positives through maximum use of modern equipment, instruments, and control methods, citing specific examples of how plants had lowered costs and improved quality by abandoning trial-and-error methods.

Mr. Winship told how time had been cut and cost had been greatly reduced at his plant through use of photographic masking for the major portion of color correcting, eliminating unnecessary retouching by hand.

Case histories from various LNA member plants were presented by Ernest E. Jones to show how costs had been cut in graining and re-graining plates by use of the vapor-blast graining process, by discarding press plates the second time they take a bad grain, and by limiting the depth of etch on deep-etch plates, which reduces regraining time.

Mr. Dorst then spoke on the great expense of plate makeovers, giving the procedure used by one plant to correct excessive makeover:

Records were kept of every makeover, with the reason traced in each case, and brought to the attention of the foreman of the responsible

department. When either of two departments could have been at fault (plate or press, for example), and the cause could not be traced with certainty, the facts were discussed frankly with the foremen of both departments. The foreman of the department at fault was made respon-



RANDOLPH T. ODE

Newly elected president of LNA is president of Providence (Rhode Island) Lithograph Company

sible for preventing recurrences. When the problem required outside help, it was given to him. Each foreman was regularly advised of the progress of his department with respect to makeovers. Within six months, the number of makeovers was negligible. It was Mr. Dorst's opinion that, although uncertainties still exist in the process and the human factor is involved, most high-cost makeovers are unnecessary.

Accurate Time System

Material-handling methods were discussed by Edward LeVesconte, who remarked that his plant had thought it just as important to save on labor costs elsewhere as it is in the actual lithographing operations. He pointed out the value of fork trucks, load-lifting devices, conveyors and similar equipment. He also described the economies achieved

through use of instruments for heat control to save fuel, and devices to maintain solutions at the necessary predetermined levels.

John Ristine said: "Press time is very hard to sell, and is very expensive. At R. R. Donnelley we have an accurate time-keeping system and we do something about it. Each morning the supervisor receives a slip about delays and he must prevent a recurrence. On some days lost time has run to 16 or 17 per cent of production. The many small delays add up appreciably. The reasons for lost time have been broken down into thirty or forty classifications. A complete report is made monthly.

"We have makeready paper cut to size and ready for use. One man keeps the bins supplied. We keep blankets made up ahead of time. Plates are always examined before they go to press. Maintenance records have shown that lubrication has been at fault at times. Lubrication charts are attached to all the presses, and the lubrication is done by an assigned man on regular schedule."

"Studio Makeup" Method

The "studio makeup" method for cutting type composition costs was outlined by Wade E. Griswold, a method found especially effective in cutting the cost of short one-color runs. Pages are made up on the drawing board in the copy preparation department, rather than made up by a compositor. Flexibility of type arrangement and layout is an advantage, along with the low cost. Most color work is now handled by mechanical separations with the artist's work placed on acetate flaps or overlays.

The Tuesday afternoon convention session was given over to the manufacturing bank stationers' section of LNA. Feature of that meeting was an outstanding address on costs given by Karl Price. Saying that "Figures don't lie, but they can fool us," Mr. Price pointed out three things for the lithographer (or letterpress printer) to do to improve his position: "Know what it costs us to do what we now do; know what it should cost; use all the skill at our

command in the effort to bring the actual and ideal costs together."

He advised setting standards of performance by comparing the time factor on comparable jobs and analyzing variations to determine the cause; setting standards on operations through actual time studies, costly as they may be; having job costs pre-estimated by a competent estimator, comparing and analyzing the variations with actual performance, to arrive at standard performances by a "cut and try" method.

Closed Meeting on Labor

Labor relations in the lithographic industry was the subject for the all-day closed meeting held the following day. The growth and development of the labor movement was discussed by C. A. McKeand, director of employment relations of the Merchants Association, Los Angeles. Pointing out that present-day union leadership is headed for socialism, he suggested the need for selling the American enterprise system to workers.

Matthew H. O'Brien, the general counsel of LNA, spoke on pending labor and social security legislation and its possible effect on collective bargaining and employee-employer relations. He, too, discussed the present trend to socialism—saying that we are suffering from three great delusions: 1. That resources of the Federal Government are endless; its money is free and whatever the problem, the Federal Government can solve it better. 2. Industry can pay anything demanded of it, carry any burdens and still be able to survive as free enterprise, to grow, produce, and provide employment. 3. As to the individual, there is a right to share in the wealth and

production of the nation—a share not limited by his contribution to such wealth and production—not measured by his efforts and skill, but attained by the mere fact of existence and survivorship.

To combat these delusions Mr. O'Brien suggested providing employees with sound, objective facts concerning the economics of the free enterprise system, and sound, objective facts about the company for which they work, and about their respective jobs. He also urged keeping in constant communication with our elected representatives to keep them informed on constituent thought.

On Thursday morning Duncan S. McLaurin, insurance counselor, told lithographers about insurance problems, including those encountered in insuring plates, negatives, and positives, and the problem of insurable values during inflationary periods.

The election of officers wound up business sessions of the convention, which ended with the president's reception and the annual dinner held on Thursday night.

New Officers Are Named

Randolph T. Ode was elected president; E. W. Jackson, vice-president. Re-elected were the chairman of the board, Maurice Saunders; the treasurer, George C. Kindred. Both W. Floyd Maxwell and Edward D. Morris were reappointed executive director and secretary respectively. The directors elected for five years each included Harrison Chandler, R. E. Damon, S. S. Kauffman, Leonard H. Knopf, and Charles Waldhauer. William H. Walters was elected a director for four years to replace the late Joseph P. Thomas. George W. Hall, the retiring president, was elected honorary director.

HOLD BACK ON SIGNING CONTRACTS UNTIL YOU READ ALL SMALL PRINT

● EVERY printer has to sign some sort of contract now and then, but too often those who sign are not *really* sure of what they're signing. In these days of tremendous paper work and red tape, signatures are often applied without adequate examination, investigation, or forethought. Some are uninformed as to what they are really signing away. As a result, dollars are lost and businesses suffer.

How can you protect yourself when signing a contract? The answer is, you probably can't gain *full* protection unless you are a trained and experienced lawyer. However, here are some pointers to keep in mind when signing any contract:

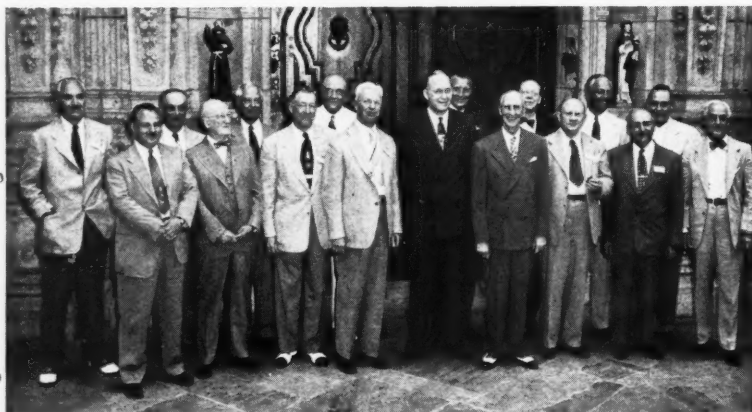
1. First of all, read that "small print." Take the time to examine every sentence in the contract which you sign. Contracts are often so long and involved that few make the effort to read them carefully. Consequently, people occasionally will be stuck, because they sign things they don't really mean to.

The obvious safeguard, of course, is to examine *anything* before you sign it. And by "anything," we include everything from a long-term lease to a letter to the milkman. Never guess that you know what a contract contains and sign it without reading. Be certain you know what you're signing.

2. If you're going to do any contract-signing, it's a good idea to have in mind a fairly clear idea of what a contract is. According to one authority, a contract is "... an exchange of assents by two or more persons, resulting in an obligation to do or refrain from doing a particular thing, which is enforceable at law." A more workable definition, however, holds that a contract is an agreement creating an obligation which is legally enforceable.

3. Naturally, the parties signing a contract must be competent to sign in the eyes of the law. For instance, a person who is not legally an adult (the age at which one becomes an adult varies with the circumstances and state laws) may not always be held legally responsible for what he signs. When you deal with minors, check laws which may specifically concern them.

The agreements made by an insane person are in general *voidable*. In



LNA officers and directors: Back row, from left, Robert R. Heywood, Jr., S. S. Kzuffman, Carl R. Schmidt, Arthur Goes, Leonard Knopf, Morris Davidson, George C. Kindred, Arthur R. Hitchings. Front: Curt Teich, Jr., Paul Povenz, Ernest E. Jones, Randolph T. Ode, president; E. W. Jackson, vice-president; George W. Hall, past president; Charles Waldhauer, Maurice Saunders, chairman

addition, special applications of law may hold in the case of married women and aliens who sign contracts. If you deal with either sort of person in a contractual way, consult your lawyer before you sign.

4. Before signing a contract, be sure that all important facts are included within the document. For instance, the parties concerned should be mentioned and described in such a way they can be readily identified. The contract should be as specific as possible. Ambiguous statements are an invitation to a lawsuit. See that your *meaning* is stated exactly. Also, state all important details. Don't leave out anything, believing that it is of minor importance.

5. In some states it is prohibited to make a contractual agreement on Sunday. Know your state law—or you might find yourself without a contract after all.

It goes without saying that it is unsafe and unwise to make a contract calling for an illegal activity. Contract for nothing that is outside the law.

6. In the event you may wish to terminate a contract under certain circumstances, be sure to include such a specific clause to that effect

Letter Forms and Type Faces

Throughout history, letter forms have been influenced by the manner or process by which they might be made most easily. When letter forms first came into prominence it was common to chisel characters into stone. Since straight lines are easier to make than curves, the early stone inscriptions and clay tablets with cuneiform characters were cut with either straight or angular characters.

However, when papyrus, vellum, and paper came into general use and an ink pen was devised, the curved characters came into being and general use.

By David T. Armstrong

in the contract. State exactly what the circumstances are under which you would desire termination. Once again, include all pertinent facts. Don't be caught with a contract on

your hands which you would like to terminate but can't. Before signing, do some thinking into the future.

7. Make sure that any contract you sign clearly indicates exactly who is responsible for what activity. Be specific in defining how this activity is to be carried out.

8. In contracts, it is wise to indicate what concessions are to be made (by one or both parties) in the event that terms of the contract are not carried out as agreed.

Such are some of the pointers to keep in mind when setting up or signing a contract. It is almost impossible to give a complete listing of all factors to bear in mind. In any event, if you are not well schooled in law yourself, call in a lawyer before signing. The wide variety of terms under which contracts can be negotiated makes contract-signing an extremely tricky business—nothing for the amateur to dabble with.

It is desirable to know some of the more important factors bearing upon contracts, of course. Have this knowledge before signing, and always read a contract in light of it. But even after doing this, it's a safe bet to call in your lawyer and have him go over it, too.

Off-set or set-off

Much depends on the operator, make-ready, ink rollers, and paper. These are just a few factors that cannot be overlooked. You need someone in charge of that pressroom who has had a lot of experience with the above-mentioned articles and operation. Now, let's start all over once more and check up on what is necessary to help prevent this problem.

The pressman must know the proper setting of rollers. You can't just throw them in the press and expect good distribution. They should be in the best of condition with plenty of life and flexibility. Then when adjusted they will not squash the ink into the form. Carelessness about adjustment causes surplus ink around the edges of type or whatever you may be printing. The surplus will grow and pile up after a few revolutions, eventually getting so thick that it starts printing. Any surplus ink will offset even when everything else is okay. Good makeready will help. We find that too much impression in spots has a lot of offset on the back of printed job in that area. With the proper amount of impression

By Joseph Kovec

—just enough to print—and fountain adjustment just right, offsetting does not appear.

Then ink and paper should be suited for each other (such as a certain amount of fast-setting ink of good quality and tinctorial value and paper that will absorb ink readily). Surplus ink must be carried when ink is weak in color or dye or carbon. Cheap inks will get you nowhere. The job will look the part to the experienced buyer of printing, so do not kid yourself and try to get rich too quick. You may stay in business longer.

Poor makeready does just this: Where you need more impression it requires more ink to print than that spot with plenty of impression in line with the weak spot. The same amount of ink is not required to print the two places, so this surplus ink spreads out on the printing. Too much impression also wears the face of the type down on a long run. You will notice if you check up on the first part of the run and com-

pare it with the last impressions, you find a very different looking specimen of printing.

Now, then, with the best makeready, fine inks, and good rollers we can still get plenty of offsetting, even with no skidding of sheets in the jogger and the spray working just right. Yes, something is wrong. Even with a hook-up like that, it would happen if we were not conscientious about this sort of work.

This was a playing card job: Stock had a very hard finish and ink stuck out on it like a sore thumb. It did not absorb very fast. We didn't dope the ink for fear of spoiling it as it did lay beautifully. When given plenty of time to set, it set. We decided to spray and slip-sheet with about three hundred sheets to a tray. This was a two-color job, run on a two-color Miehle—first down solid background beautiful French gray and second down dark blue. The job turned out beautiful. The slip sheets were the regular oiled stock that we always carried on hand many long years before the idea of spraying had been conceived.

Business Expands When Small Shop Hires Salesman

By BOB DOWNER

TWO YEARS AGO, Al Hastie, owner of Hastie Printers, Laguna Beach, California, put an advertising man on his staff to relieve him of detail work, improve his business, and serve his customers better. And, according to Hastie, the plan has done all of these things very well.

The advertising man is Russ Potter, who had done advertising work and radio writing for eight years in Los Angeles before joining Hastie as a printing salesman and promotion man.

Potter now edits and manages "This Week in Laguna," a weekly advertising throwaway, and designs and sells brochures, cards, catalogs, and letterheads. "This Week in Laguna" (called "Squeek" in the office) has shown a profit from the first issue in November, 1947, Hastie says. It is a sixteen-by-nine-inch folder, printed on enamel stock, which folds to nine by four inches.

Potter's base salary comes from this. He receives a minimum salary from "This Week in Laguna," plus a commission on profits over a certain amount. The rest of his income comes from the job printing he secures for the shop, on which he gets a regular salesman's commission and a fee (collected from the customer) for layout and copywriting. Because Hastie couldn't publish the throwaway without Potter, Potter's services thus cost the shop nothing.

Although "Squeek" consists almost entirely of advertising, some of it written as news, it has become very popular, with a weekly circulation of 3,600, which increases to 5,000 during the summer, the town being a summer resort. Copies are sent to major travel agencies, and the Automobile Club of Southern California distributes copies.

In discussing the cover, Potter points out: "At first we used black and one other color every week. But people don't remember the color from one week to the next, so they didn't notice when the issue changed and they didn't pick up a new copy. We cut out the extra color and use a news cut to identify each issue."

Distributed free through distinctive pottery holders placed in bus stations, bars, drug stores, and restaurants in the town, the folder accomplishes a number of things for the print shop: It's fine advertising because it appears every week and keeps readers conscious of the shop. It brings in extra income. It helps level out the peaks and valleys of production. It cuts down money-wasting slack time because employees can work on it when there are no other jobs on hand. Potter uses small 100-screen cuts to liven the pages of "This Week in Laguna," building up a library of cuts which can be used in job printing.

All small shops must be dependent on three or four big, steady accounts, and "Squeek" provides one of them. It gives Potter an "in" with merchants which is invaluable in getting job printing orders. Most of the advertisers and merchants Potter solicits for ads have Hastie do their job printing. The lead to this business is painless. When Potter appears in their stores, merchants remember printing orders, and they can talk them over with him without going to any trouble.

Hastie says: "For a small print shop which wants to put in an advertising man, a publication like 'Squeek' is absolutely necessary. You can't maintain a man without a small publication to pay most of his salary. To make a living from the

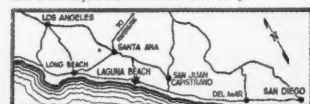


Plant owner Al Hastie, on left, goes over plans with Russ Potter, his advertising and sales man, who takes on detail work and serves customers. Potter designs and sells printing for Hastie



MARCH 25 - APRIL 1, 1949 LAGUNA BEACH, CALIFORNIA

Laguna Beach is ideally situated on scenic Highway 101 A, 52 miles south of Los Angeles and 74 miles north of San Diego.



1949 Festival of Arts, July 30 - August 14

Requests for specific information regarding Laguna Beach, as well as other general data, should be addressed to:

THE LAGUNA BEACH CHAMBER OF COMMERCE
280 Park Avenue Phone Laguna Beach 404

This weekly advertising throwaway brings in the salary of salesman-designer-promotion man

commission on job printing orders, an advertising man would have to be so aggressive that he'd have to get more work than the shop could do."

On the second part of Potter's job—selling, layout and copy writing for job print orders—he gets a 10 per cent selling commission from Hastie and a "talent fee," as Potter calls it, from the customer. This averages from \$20 to \$100 on brochures. The fee is either included in the complete job price, or added to it separately.

House accounts are kept separate from Potter's accounts. If one of Hastie's customers orders a new run of material that Potter has designed, Potter gets his 10 per cent commission on it. Potter's service to customers not only helps them but also saves Hastie much of the time that he would ordinarily have to spend with customers.

"Most people who have an idea for a job aren't really ready for a printer," Hastie points out. "Having the layouts and writing done by Potter is better than having them done by a commercial agency, because he knows the limitations of the shop. As an example: an agency might

THE INLAND PRINTER for June, 1949

specify a face the shop doesn't have; Potter knows what is available. The same is true of paper stock. Customers are allowed to borrow from his collection of stock cuts without charge."

"The biggest advantage to having Russ here," Hastie added, "is that he is able to create work during our slack times."

Potter's first promotion in this line was dust jackets for books. He sold advertising space on the jackets to local merchants, and the covers were given free to lending libraries. Potter also gets advertisers to pay for the printed programs of local activities, and gives the programs to the organizations sponsoring them. Hastie works on a small profit, doing as good a job as possible because this creates good-will and a nice program is a better ad for the shop than a cheap one.

Potter also considers it important to give himself and Hastie credit for their work. He prints credit lines on all brochures and programs unless the customer asks them not to, so that every piece of printing is an advertisement for more.

Save Makeready Time By Making Use of Interlays

By JOHN T. WRIGLEY

● ONE OF THE oldest and most valuable contributions to the saving of makeready time from engravers to letterpress printers is the plate-mounting system known as interlaying. This method of relieving the pressure on the highlights of halftones in printing dates back more than forty years. In all that time no equally effective method of premakeready in printing halftones from wood bases has been discovered.

In the early 1900's and possibly before that time, the vogue in halftone finishes was the vignette. There were many square with black and white line finish plates and a few no line finish halftones used, but the

real favorite was the full vignetted edge plate. Every picture seemed to have to have a vignette.

In the era of vignetted halftone popularity, photoengravers did not have the fast and efficient etching machines, or the knowledge of etching, they have today. Consequently, to obtain good printing depth in halftone etching, considerable handwork was necessary. It is quite possible that interlay mounting, widely used at that time on vignetted halftones, was a life-saver discovered in seeking some means of relieving the pressure on the highlights of some of the halftones of that period. However, interlaying may have been used to reduce makeready time, for that is exactly the result interlaying will accomplish.

In some printer's file, should there be any old halftones remaining after the Federal ruling during the war cleared them out, there might be found an old vignetted halftone having rows of closely driven tacks around the plate bevels. Such a plate is evidence of a method of relieving vignetted edges through the use of an underlay cemented to the back of the plate before it was tacked on. Tacks were frequently driven as close as 3/8-inch apart and set with a punch to draw the edge slightly below the printing line. This handwork of the old days certainly did the job. It was, and still is, a cure for relieving stubborn hard edges that have caused many pressmen to turn the air blue with swearing.

Few Substitutes for Wood

Today, there is no substitute for the wood base, except the mechanical base which should be more widely used than it is. Many substitutes have been offered and tried, but none has proved to be as workable and practical as wood. And, they have not been within the price range of blocking wood. Photoengravers and electrotypers have done a lot of experimenting along this line, trying new materials, experimenting in wood treating and conditioning, but all attempts have ended up without



"HOMETOWN ECHOES" BY KESSLER

success. The field is still one that is or should be a wide-open challenge to inventive minds.

The fine seasoned blocking woods went to a war from which they apparently have not returned any more noticeably than has fine wood building material. This shortage of reliably seasoned wood has contributed to a higher makeready cost in plants which do not use as much mechanical base for halftone printing as their work would permit, and in the printing plants which are using the rotary press.

Pretesting Plates in Forms

Many printers have met troubles with the poor wood for mountings by pretesting plates in forms with type before they go to their pressrooms. By pretesting and doing

give them well-seasoned blocks. To this end, the interlay mounting system of premakeready will contribute considerably.

Interlay mounting may be compared somewhat to the "bumped" surfaced electrotype that is widely used in rotary printing. Of course a bumped plate receives a treatment which lowers the highlights on the plate's surface sufficiently to relieve the pressure on it, while on the interlayed plate the highlights are relieved by built-in underlay. But while under pressure on the press, the printing effect of the interlayed plate is similar to the bumped plate. Makeready of highlight relief is at least semiautomatic.

In making interlays for halftones to print on coated stock, underlays are made that will give a relief of

plates before they are sent to the mounting department. The blocker, after mounting the plates, levels them to .918-inch, all ready to do a satisfactory and trouble-free job when they are put on the press.

Endorsed by Pressmen

The printer is not advised to undertake remounting halftones to interlay them. It is far better to plan work and have your engraver do interlay mounting for you than to take the chance of damaging plates and doing an unsatisfactory job without the equipment and knowledge to do this work properly. Frequently, the mounting operation is the point that determines profit and loss in presswork time and results.

It is not possible to say how much your engraver will charge you for

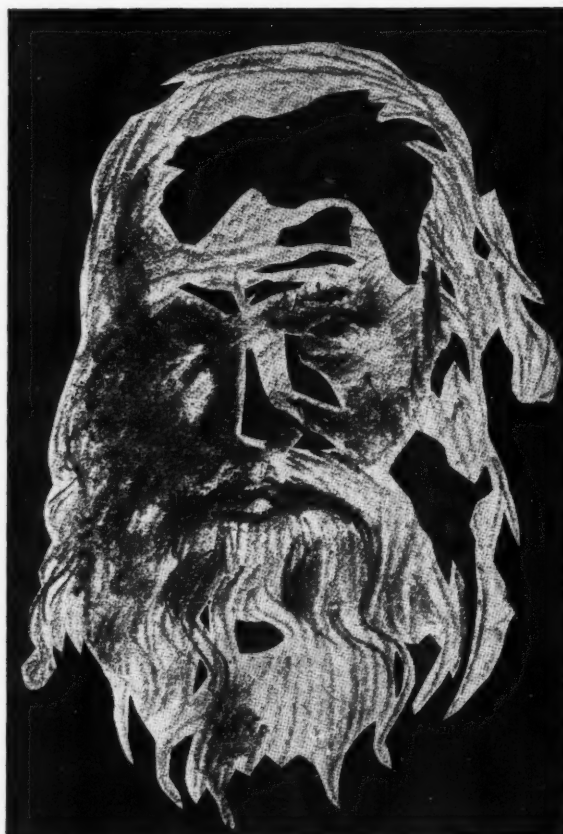


Illustration at right shows cut-out interlay (against black background) for crayon drawing at left. Good proof is pulled on suitable stock, placed on piece of zinc, highlight area to be relieved of pressure is cut out with sharp knife, then attached to back of plate with makeready paste

some of the form leveling in this way, they have been able to improve work, meet schedules, and reduce makeready costs in a more satisfactory way than ever before. This would seem to be an intelligent working procedure, regardless of the inability of their platemarkers to

approximately 4/1000-inch to the highlights. For the less smooth surfaced stocks, this relief may be as much as 8/1000-inch. The underlays used are cut by an engraving craftsman who is well versed in makeready procedure. They are registered and cemented to the back of

interlay mounting. But this method of relieving the pressure from the highlights of wood-mounted halftones will pay for the nominal extra cost many times over in your pressroom. If you are not using interlay mounting, try it! Most pressmen endorse it 100 per cent.

New Phototypesetting Machine "Hadego" Is Particularly Suited to Setting Display

By EDGAR D. WARD

● CONCURRENTLY with the Fotosetter and the Rotofoto came the Hadego phototypesetter. Invented by Dr. H. J. A. de Goeij, Haarlem, Netherlands, it has one characteristic in common with the Ludlow machine—matrices are set by hand in a special stick which is placed in the machine. Particularly suitable for heads and display work, the standard machine is used mainly for the larger type sizes, around 20 points, although type faces from 8 to 115 points can be produced. The maximum line measure is $67\frac{1}{2}$ ems, and the machine takes film or sensitized paper $11\frac{1}{2}$ by 16 inches, giving a maximum depth of 90 ems. Enlarging and reducing operations are automatically sharp, because the Hadego is autofocusing.

Plastic matrices are $1\frac{3}{16}$ inches high by $\frac{3}{4}$ -inch thick, width determined by the character. Letters are in white on solid black, but black letters on white are available. Standard matrices (48-point, with 20-point for smaller type) are hand-assembled in a stick with a setting width of 140 picas.

Exposure light is from tubular fluorescent lamps. On the control panel of the compact machine are several instruments, including a calculating disk with three circular scales. The operator is guided by the

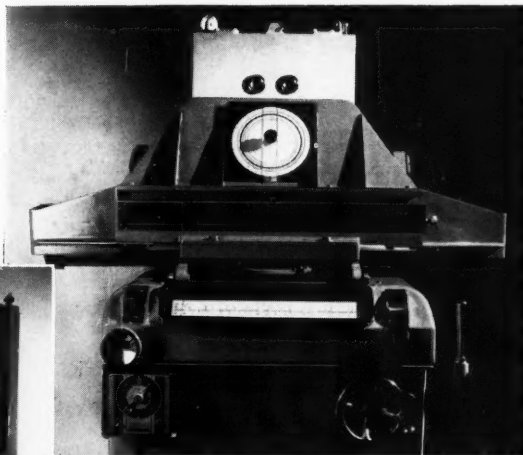
scales for the size of type, length of line, indentations at either side of the copy, and the degree of enlargement or reduction required.

The master scale is on the outside of the disk. It has red figures rang-

ing from 0.40 to 2.40, with the zero (designated 1.00) at the top. The other scales have black figures and are turned in order that a known value can be brought into relationship with the zero. The figure you

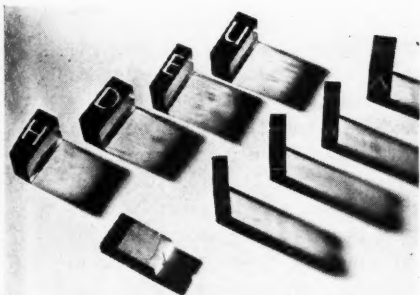
RIGHT: Front view of Hadego shows calculating disk, enlarging or reducing scale, Time-o-lite clock (lower left). Hand wheel with lever for film movement at lower right; composing stick is positioned beneath disk

BELOW: Side view of compact machine. Notice two fluorescent tubes attached to lens carriage. A patented lighting arrangement, tubes move backward and forward with carriage



LEFT: Matrices for Hadego are plastic. Standard size is 48-point, with 20-point for smaller type. They are $1\frac{3}{16}$ inches high by $\frac{3}{4}$ -inch thick; width is determined by size of the character

BELOW: The composing stick has setting width of 140 picas for the handsetting of matrices. (Maximum line length is $67\frac{1}{2}$ ems.) Matrices held by screws at side and bottom, as shown



are seeking may then be read off the other black disk.

To illustrate the working of the calculating disk, assume that a line 45 picas long must be projected. Matrices are set in the stick, their over-all measure being ascertained from the pica scale on the stick itself. Suppose the matrices measure 36 picas. A little thought reveals that matrices must be enlarged by a quarter. The figure 36 (the width of the matrices) on the central scale is brought under the zero 1.00 on the outer scale, and the figure 45 (corresponding to the length required on the film) is noted on the central scale. The figure above it (1.25, in this case) on the outer scale is the one sought. This gives the degree of enlargement required.

When the stick, with the matrices held tightly by means of a screw at the side and three along the length, is placed in the machine, a hand wheel on the right is turned until a pointer on the enlargement or reduction scale on the control board indicates that correct adjustment of the focus has been secured. A knob is pressed on a "Time-o-lite" clock on

the left of the machine, and the lamps and shutters operate automatically. Exposure time is previously determined by the speed of the film used, the clock adjusted accordingly. Light intensity is constant. When the exposure is completed, the lever on the right of the machine is pressed upward and returned, which automatically moves the film over the required distance, usually that of the line plus leading desired.

As an example of the variety of uses of the calculating disk, the ranging of lines of different sizes and different degrees of enlargement or reduction may be taken. If the first line of matrices is 40 picas long and must be centered on the film, with a measure of 60 picas, the type size will be 72-point. Enlargement is determined by the method previously described, the answer being 1.50. Obviously, the 42-point matrices must be enlarged by one-half to secure a 72-point image. The figure 60 (desired length of line) on the central scale is placed under the red number on the outer scale corresponding to the 1.50 enlargement already found. With the two inner scales (which are moved together in this relationship) the figure on the innermost scale shown to be under the red zero 1.00 on the outer scale, gives the left-hand margin required—50 picas, in this example.

Assume that the next line must be 54 ems wide, the type size 36-point. The assembled matrices measure 72 ems. The line therefore must be reduced by three-quarters (54 divided by 72 equals 0.75). Bringing the figure 0.75 against the 60 (measure of the first line) will give under zero an indication of 25 picas, the left-hand margin for the second line. The different figures of the indentation in this illustration—50 and 25 picas—is explained by the fact that the images of the first-line matrices have to be expanded in width by 0.50, which decreases the 50-pica margin, and in the second line, decreased by 0.75, with the opposite effect on the margin. This change in width of the matrices thus effects the amount of margin available in direct proportion to the enlargement or reduction, giving the same indentation for left-hand margin.

When lines are being set, the spacing between them can be controlled by a wheel on the left of the machine above the clock. This wheel works in conjunction with a scale placed immediately above it. Limits of movement are from minus 24-point to plus 24-point. The advantage of a negative leading is that, if wanted,

a second line can be photographed over the first, either partially, as for a two-line initial, or entirely, if a shaded letter is wanted. It is said that there is no danger of fogging with a double exposure. Using suitable film, three exposures are possible without risk. In the setting of tables, double-exposure is exploited in a practical manner: vertical rules are projected first by repeating the line of rule matrices. The film is turned back to the beginning and lines of figures or text are exposed.

Other details of the machine: A red lamp at the back signals the operator when there's no film in the machine; a green light flashes that all is ready. An orange light warns that the end of the film is close.

Recommended light sources are fluorescent lamps—a patented arrangement having a long tube beneath the composing stick holder, and two short tubes attached to the

lens carriage in front of the lens. These move backward and forward with a change in position of the lens carriage. These lamps are raised slightly when the matrices are reduced in size. This automatic adjustment maintains constant intensity of light striking the film when reflected from the matrices.

The image of a line being photographed is marked off with two horizontal slides so that margins of the line are not exposed with it. These slides come together automatically.

A font of some 340 matrices is thought to be sufficient for ordinary work, although alternatives and outside sorts are available. Negotiations are in progress for reproduction of a wide range of faces. Matrices are either pica or Didot sizes as desired.

Hadego machines already are in operation in plants in the Netherlands, Sweden, and Switzerland.

ANOTHER IN A SERIES OF
TOPFLIGHT CRAFTSMEN

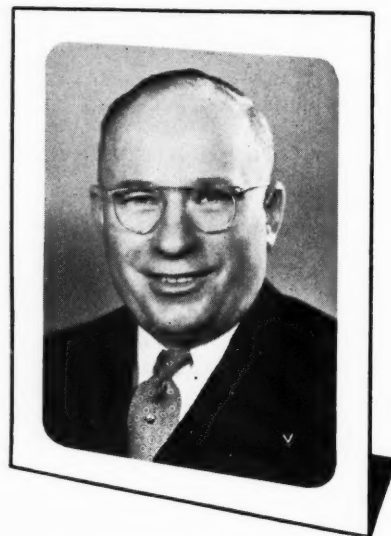
Clarence A. Groettum

From the start, Clarence A. Groettum evidently took a career in the printing business seriously, for he even remembers the date he started—July 7, 1909, as an errand boy.

Working in various departments he gained a broad working knowledge of the many phases of the printing business. He fed folding machines and presses, operated cutters, set type, was a secretary of one company and a superintendent in another plant. He complemented this knowledge by reading every book on printing he could find in the Minneapolis Public Library.

He joined the Jensen Printing Company, Minneapolis, Minnesota, in 1918, and—except for a brief stretch in the army in World War I—has continued with this firm in various capacities from hand compositor to assistant to the president, the job he now holds.

Mr. Groettum has been energetic in Craftsmen Club activities. He is a past president of the Minneapolis Club, and a past officer of the Fourteenth District



of the International Association. He has frequently been a speaker at district conferences and international conventions. In fact the whole Groettum family (five) often attends Craftsmen conventions, Mrs. Groettum being well known among the Craftsmen ladies.

Although printing commands his major interest, he has found time to become an accomplished pianist. Another hobby is finding diversion in his basement workshop. And as president of his church congregation, and chairman of the board of management of a rescue mission, he manages to keep occupied in the balance of his spare (?) time.

THE PROOFROOM

By H. D. Bump

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies cannot be made by mail

STATE OF CONFUSION

Please, some help before I get completely gray. In the matter of "state," what are your suggestions for capitalization? Is it "State of Washington"? Or "state of Washington"? In referring to it, is it, for example, "Many living in the state are destitute"? I have a great deal of difficulty with this type of capitalization. I've consulted four authorities and still don't know what to do about the matter. One capitalizes the word at all times when speaking of one of the forty-eight states, and I don't care for that. What is your opinion?

References are confusing on this point because it concerns style. You are free to decide whether you like the word best in upper or lower case, and stick to your decision. The revised University of Chicago *Manual of Style* gives these examples: The state of Texas (*but*: New York State); middle western states; the Badger State. The rule is definite (but not one you *must* accept): "Do not capitalize when standing alone, or when, with 'of,' preceding specific name."

The type of publication might make some difference; you would keep the lower case in a newspaper. (The Chicago *Tribune* would surely have it New York *state*.) But if you are printing for the state, the state probably would prefer being called the State.

Webster says "Often cap." From another reference: "State is *often* capitalized . . . state *may* be capitalized . . . the lower case *may* be preferred." If government is implied (The State is considering . . .) the cap would be in order.

We are right back at your starting point. In the final analysis, the choice is yours.

SPITE IS A HORRID WORD

Is there ever any justification for using "in spite of" for "despite"?

Webster says "in spite of" means "in defiance of, in opposition to all efforts of," defining *despite* as "in spite of." *Despite* of is given as "notwithstanding." So the field is wide open—and justification is not necessary.

MARKS

Must a proofreader always use the standard marks for corrections to be made? I work for a martinet whose sole concern is that we use prissily perfect little marks. Sometimes this seems to be more like a drawing class than a proofroom. We can overlook ten errors as long as one delete mark is just-so. Someday I'll go berserk and part his hair in the middle a la Lizzie Borden.

Your boss reminds me of H. W. Fowler's definition of a prig: "He exalts the method above the work done." If marks are clear, that's enough. They are a convenience; using the standard forms is most efficient. We know one compositor who always interprets our "insert hyphen" mark as "close space." Perhaps that's our fault. Perhaps the shortcoming is his. But no blood will be shed over the matter.

Many of the state penitentiaries have fine printshops. For one with your meticulous (finically scrupulous—the meaning of this word has gone from bad to good in ordinary, mistaken usage) training, openings are available in federal accommodations, too, if you can make your axwork of national rather than local interest.



Half a Century Ago in the Proofroom



Can the word "purchased" be divided so that only "ed" will be at the beginning of the line?

Certainly it can. Anything of that kind *can* be done, though it *may* not, and often *must* not. The writer does not entertain personally any feeling of objection to it that would not apply with equal force to any two-letter division.

F. Horace Teall

WHO IS FAMED?

"Famed far and wide for its very genuine brand of Western Hospitality, you will immediately feel the cordial friendliness of "Mom" and "Dad" Smith, owners and operators of this ranch!"

Presumably the average intelligence of the average person would find the meaning of this sentence perfectly clear. But to me the grammar seems faulty. It was copy. The only way I could see to make it read better was to rewrite it, and that was not my job. Being a printer as well as a proofreader, I knew that to rewrite it would mean resetting the whole thing, so I did not even query it.

We understand your feeling. That thing isn't a sentence; it's a grammatical mess. Perhaps Mom and Dad would have appreciated your cleaning it up, but odds are against it.

We can suggest one minor change that would help quite a bit (albeit your customer might protest that the abstruse meaning changed likewise): "Famed far and wide for their very genuine brand . . ."

As a sample of why proofreaders become frustrated and neurotic, and to show you that you have company in your misery, here's a sentence which turned up in our morning's work: "I attach proof of cut showing use of color in case of one color pieces as we have handled such in the past." Why not "I attach a proof which shows how we use color on reproductions of one-color pieces"?

Well, it's a living, and there are worse ways of making one.

RIVER, STAY AWAY

Our style is to use the lower case whenever possible, but I'm wondering if "Mississippi river traffic" is okay.

This depends on the meaning the phrase is intended to convey: traffic on the Mississippi River, or traffic on the rivers of Mississippi (Mississippi rivers). Perhaps when you speak of river traffic down South, everyone knows it's on Old Muddy Waters, but with a lesser stream, use of the cap makes your meaning clear at once, which should be the aim of every writer.

THEY MARRIES

I agree that it is right to say "See that this couple gets a good start," (your answer, March issue) because the word *couple* expresses a singular idea. But I am not in accord with the singular use of the word in "Couple Marries in Church Ceremony." The thought is plural: two people, as individuals, exchange vows. So it seems no more right to say "couple marries" than to say "they marries." What do you think?

Couple, even though it has a regularly formed plural, is frequently used as a plural. When one speaks of a couple marrying, the thought is plural, as you say—a man and a woman. After they get hitched, then it's "this couple gets . . ." The two

Unbreakable Rules*

—from the eleventh (1949) edition
of the University of Chicago Press
Manual of Style

* Divide according to pronunciation (the American system), not according to the derivation (the English system): democ-racy, *not* demo-crazy; and knowl-edge, *not* know-ledge.

are one. The preacher said so. But most newspapers would let it go through as "Couple Marries."

(Thanks for your kind words about Proofroom, omitted here due to our extreme modesty.)

BY THE HUNDRED

We notice that the IP still uses the old two-word form *per cent*. Mind explaining why?

Yes, it is an old form: Caesar probably used it when in a hurry. The years of the IP are venerable, too. But we don't use the old, old form *per cent.*, italics and period; and our usage does agree with Mr. Webster and the style manual of the University of Chicago Press, which is good enough for us.

The trouble here is not our fustiness but rather your too-advanced stage. *Percent* is bound to come, as surely as the sun goes down and the tide goes out. But right now it is *per cent*.

Incidentally, despite our rigid insistence on *per cent*, Edward N. Teall never gave up his battle for *percent*, saying that some fine day the IP and the *Chicago Manual of Style* would use it as one word. He did not live to see the new *Manual*, but *per cent* it remains.

Unbreakable Rules*

—from the eleventh (1949) edition
of the University of Chicago Press
Manual of Style

* One-letter divisions are never permissible. Do not divide such words as: enough, able, among, again, even, event, item, unite.

DEVIATION FROM NORM

Please overlook the fact that my question has little to do with proofroom problems. (We ran across a new one today: a customer *wanted* the name of a fur misspelled in a coat ad because the fur in the coat wasn't quite karakul.) This is it: I insist that *average* and *typical* mean different things; my partner says I'm hopelessly wrong. Which one wins the free beer?

The foaming stein is yours, even though your friend might be able to point out innumerable examples of the words used interchangeably. *Average* is a numerical estimate, and should be used only in this arithmetical sense. *Typical* combines the essential characteristics of a group (of practically anything: typical house, typical salesman, typical city). Obviously, this does away with that old-timer, the Average Man; he's overdue for retirement. The *ordinary* man should come forward to take his place. Or one might prefer the politicians' favorite—the *common* man.

Come again. And let us know if the Better Business Bureau invades your proofroom because of the kitty that wasn't quite a lamb (karakul). Your customer is wrong. We don't want our proofreading friends made party to a fraud.

Exclamation Point

Since originally most of the exclamations that the Latins dignified by special marks were of a happy nature, they made use of the small word *Io*, ordinarily interpreted *joy*. This was written after any exclamation of happiness, surprise, joy. In time the symbol came to be written with the letter *o* directly under the character for *I*, thus *Io*, and finally !

A SNEAKING FELLOW

Speaking of words that fall by the wayside (Time Changes All, in April), isn't *snudge* cute? Couldn't it be put to better use than being hidden in dictionary footnotes as an obsolete way of saying *miser*?

It is indeed too charming a word to mean miser or sneaking fellow (to sneak, to sulk, as intransitive verb; also, to lie snug or quiet). But when a word is buried in footnotes, it's plumb daid. (Which reminds us of a little word story we just read in *Magazine Digest*, herewith condensed: A woman thanked a doctor for saving her life by diagnosing her baffling ailment. He had given her assurance that her illness was

Unbreakable Rules*

—from the eleventh (1949) edition
of the University of Chicago Press
Manual of Style

* Two consonants standing between vowels should be separated when the pronunciation warrants: advan-tage, exces-sive, foun-da-tion, moun-tain, profes-sor.

not one unknown to medical science, so she recovered. The doctor had taken one look at her and said, "She's moribund.")

AL-SO

While reading a galley sheet the other day, I came across the word *also* divided in this manner: *al-so*, the *al* at the end of a line and the *so* at the beginning of the next line. I made it one word, although the correction meant resetting four lines. The editor said that it is perfectly proper to separate a four-letter word. Is he correct?

It is permissible to divide four-letter words unless a one-letter division is involved (i-tem, a-ble, e-ven). *Al-so* would be corrected for the IP, since it breaks our style rule which forbids starting a sentence with a two-letter carry-over.

RESPONSIBILITY

Concerning "See Your Lawyer" in March, I'd say that the proofreader is as responsible for errors as he is permitted to be. If one merely checks the proof against the copy, he certainly can't be held accountable for errors in copy. The responsibility belongs to the writer, copy reader, and editor.

You are right, but how many of us are satisfied with such aenemic proofreading? A proofreader is responsible only for whatever errors he is entitled (and paid) to correct.

The Inland Printer's

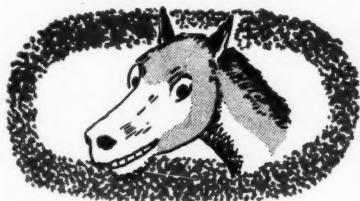
Specimen Review

By J. L. FRAZIER

MIDDLETON PRINTING COMPANY, of Waxahachie—We're delighted to hear from you and to know for certain you're still up and coming—"long time no see," you know. Rather than the picture post cards you send, which are highly interesting, we'd like to see and show some of your regular commercial work which, as we recall, *was* exceptionally good. Show us that it still is, please.

BERGENDAHL'S BOKTRYCKENE, of Goteburg, Sweden—Your 1949 calendar is most interesting because there's a leaf on a 2- by 3-inch pad for each day of the year. This is glued on to the lower part—and above the signature—of the heavy 7½- by 11¾-inch mount. The quotation from Elbert Hubbard above the pad in a blind-stamped panel and in two colors is beautifully set in a dignified style.

ALFRED TACEY, LIMITED, of Leicester, England—Your calendar is a beautiful one, the heavy mount with calligraphic style of lettering in the reverse plate printed in soft middle gray blue being exquisite. Leaves attached provide for a week of six days (Sunday omitted) with memo space at right of large date



Have You Heard the Story of the Farmer's Horse?

There was once a farmer who tried to save some money by cutting his horse's ration. He figured his horse would never know the difference if he held out just ONE oat a day and replace it with a grain of sawdust. The farmer saved money—BUT THE HORSE DIED.

It's much the same with your business.

You can't cut the amount of advertising or the quality of your printing and have fat, healthy business. Like the farmer's horse, business requires full measure of good, constructive advertising; distinctive letterheads; efficient office forms or any kind of printing your business may need.

Producing good printing is our business—we have the proper equipment and the experience to produce it correctly . . . in the shortest time at lowest cost.

MIRELES PRINTING CO.

The Hands of
FINE PRINTING

518 NORTH CAMPBELL ST.
EL PASO, TEXAS

Telephone 3-3862

Mark for the attention of this department printed items on which you desire criticism. Send in a flat package; do not roll. We regret that personal replies cannot be made by mail.

number. The front leaf, appropriately enough, bears your greeting for the new year. Presswork is excellent.

FRANK KOFRON, Minneapolis, Minnesota—"Top-notch" is the term which, as well as any, describes your work. It has dignity and beauty, also, through these qualities considerable impressiveness. One especially good design is the cover of the annual report of the First Bank Stock Corporation. Printing on white in dull rather deep blue and black, the latter for a single small line, is unusual, also pleasing.

C. HAROLD LAUCK, of Lexington, Virginia—Thanks for the folder and card on the bicentennial of Washington and Lee University, the printing plant of which, under your direction, has turned out some of the best conservative typography of this generation.

If you are not using MAIL ADVERTISING to tell more people *directly* about your firm and what it has to offer in goods or services, call on PUBLICITY ASSOCIATES INC. today. They can do the entire job for you—from idea to postoffice. You can reach new customer markets with PA mailing lists. Telephone 2-6271 today for complete direct-mail plans & service.

PUBLICITY ASSOCIATES INC.
109 Sycamore Street Evansville 8 - Indiana

Both are good examples of your craftsmanship. We appreciate receiving these in an envelope bearing the commemorative postage stamp issued in connection, the two constituting an official first day cover.

NORTH-WESTERN Polytechnic, Kentish Town, England.—Booklets, "At the Heart of the Empire" and "Some Reflections on the London School Plan," represent the best in book style typography and layout but the best feature is the presswork on the excellent halftones in the former on the title page of which, however, the second color—a pale red—seems too weak in tone, recedes as it were from the block of type in black below, which is set in a much smaller size of type.

ZOLLIKOFER & COMPANY, of St. Gallen, Switzerland.—Your calendar with 53 leaves, one for each week and one for the front, is outstanding. Feature is excellence of presswork on halftones featuring each leaf. For the most part these are made from photographic copy of scenes of interest in which it is universally agreed that your country abounds.



Reflections

MAY • 1949

A striking blotter, printed in a light pinkish-orange and black, on buff-colored coated stock

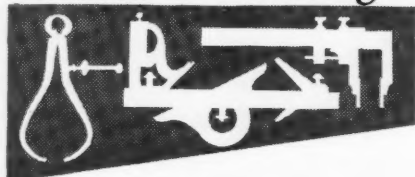
Skillful spacing of big type in narrow measure by Herbert W. Simpson, of Evansville, Indiana

Cover of house organ by E. F. Schmidt Company, Milwaukee, in gray and purple on yellow stock



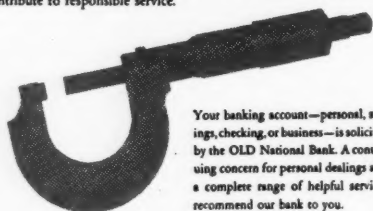
Cover for student journal of Rochester Institute of Technology, designed by Thomas Mantka, in yellow-green and black on white, showing the character of training given students at the school

Precision in Banking



By any standard of measurement, the business of banking at the OLD National is precisely performed to provide satisfactory service in individual situations.

Every financial transaction receives a variety of attentions by skilled people, is processed through an amazing system of modern equipment, and is, at all times, the object of well-organized departmental efficiency. Progressive attitudes and a foundation of 115 years banking experience contribute to responsible service.



Your banking account—personal, savings, checking, or business—is solicited by the OLD National Bank. A continuing concern for personal dealings and a complete range of helpful services recommend our bank to you.

OLD NATIONAL BANK

Established in Evansville in 1834

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Striking 5½- by 8½-inch mailing card by Herbert W. Simpson, Incorporated, of Evansville, Indiana. Silhouette illustrations are effective both in black and color. In the original these are yellow

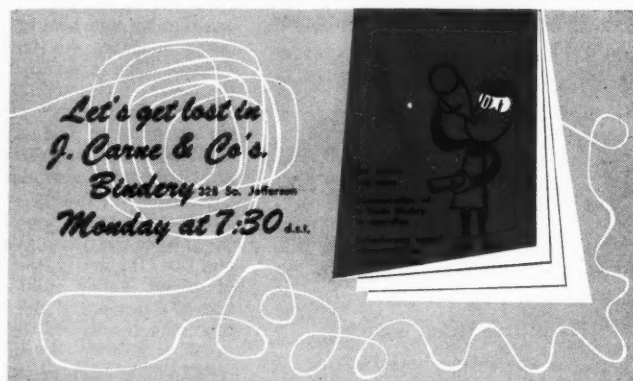
There are, too, crayon illustrations in line also reproduced by halftone. It must be a joy for those who received copies to be able to see each week of the year pictures of things they know, especially when done so well.

HAROLD L. KELLY, of Jackson, Wyoming.—While the specimens of stationery you submit are not distinctive or outstanding in any way they are neat and agreeable to look at. Good type faces are used. A few items are lacking in impressiveness due to type being small. Consider the notehead and envelope for the Teton Valley Ranch. It has class, is representative of what we have in mind, being printed in a decidedly attractive green ink and through use of the striking silhouette illustration of the broncho giving the cowboy a ride. Very nice—the stationery pieces, we mean, and not the ride.

THE OMEGA WATCH COMPANY, of London, England.—“Watchwords,” your company magazine, is one of the very finest we see, the covers in full color being really outstanding. In a larger

size they would be even better; they really deserve what a page larger than 5 by 7 inches would give them and increased dimensions would set off the text typography to better advantage. Except for the plate costs, half the number of pages would cost little or nothing at all more than at present. We suggest just sixteen pages and cover instead of present thirty-two-page self-covered booklet. Your printer does well.

J. CARRUTHERS, Huddersfield, England.—The stationery forms you designed for Ben Pearson are both excellent and decidedly distinctive. The design feature is found in thick rules about two points apart extending horizontally across the different pieces and printed in most pleasing colors of light tone. Type matter is overprinted in black or deep gray. Design of different items is by no means exactly the same as is usually the case when family resemblance is sought for but they have it because of the rule bands referred to. We regret exceedingly colors are such that reproductions are impossible.



Postcard by Thompson Printing Company, Hammond, Indiana, for Calumet Ben Franklin Club. Red-brown, black on white; black panel, upper right was folded over



salesmen can no longer wear overalls!

Front of folder by a leading typographic house, Warwick Typographers, of St. Louis. Original brown and black on white. Inside spread of effective copy is shown at right

W. H. GRIFFIN, of Toronto, Canada—"Three Score Years and . . . so what?" is decidedly interesting both to look at and to read. Chief merit of typography—which is not stylish, though it is good—is the old-time look achieved by use of types characteristic of about two generations ago, Barnum caps being used for heads with old style antique for text matter. Lines of small title in condensed gothic caps are too close together, the groups of main title too far apart with margins of the latter quite disproportional and those at bottom much too small. This is due to wide letterspacing of the imprint line near bottom. In itself that is a serious fault. We consider that there is too much space between the heads and text following all through.

KIRSTEIN & SONS, of Orlando, Florida.—Your blotters featuring wise axioms "have everything," as is said. The wise words effectively presented at the top in each case, and in some characteristic way, compel attention. We'll venture that after a person sees his first he will read all

which follow. But copy, however interesting and intriguing, is not everything. The cartoons are not only apt and in every way excellent, including artwork, but also are strong in attention value and interest. The artist really has a lot on the ball. Layout and the use of color are outstanding, colors—and excellent ones—are used largely for bands and paneling. These also contribute to the attention-value the blotters possess. Finally, there's another partner working for the house of Kirstein—excellent up-to-date type faces and wonderfully good presswork. We'd be proud to feel good enough to offer some constructive criticism, but we don't believe you need it.

H. A. KHARAS, of Bombay, India.—Layout of your business card and letterhead is very good, but the latter is more interesting and effective in that respect. The card is a plain centered arrangement, being, therefore, rather common. Note that the contour formed by ends of main lines is, as a pattern, narrow at top, wide at bottom. An outline suggesting the opposite form, the inverted

20th ANNUAL REPORT

FOR THE YEAR ENDED DECEMBER 31, 1948

FIRST BANK STOCK CORPORATION



Effective display despite the restraint of dignity considered desirable in financial printing. Original of cover by Frank Kofron, Minneapolis, is in dull blue and black, a very mild contrast which, because of the small line, results in rather uniform tone quality

● All right! They never did. But they could have during the past five or six years—and still have sold just as much.

You know how it was. Salesmen didn't SELL. They took—or turned down—orders.

It's different now. Competition is back on the scene. Salesmen had better be neat, have a good product to sell and a convincing sales-story to present.

Same way with printed selling. It can't be flabby or sloppy now. It has to have sound ideas and convincing copy. It has to be dressed up with suitable illustrations and appropriate typography.

Particularly, typography!

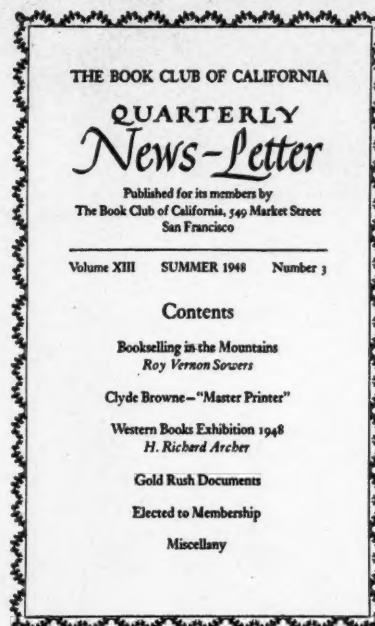
Remember, it's what goes in type that's read. And it's the kind of type and the way it's handled that induces reading. You can have a genius write your copy, but if it isn't read—where's the profit?

So give it every chance. Choose Warwick to do your typesetting. Warwick has the knowledge, experience, craftsmanship and mechanical facilities to achieve the one true goal of typography: supreme readability.

Warwick Typography is not expensive. It costs little more than something "just as good"—but, on the basis of results, it's the least expensive you can get.

Warwick Typographers

820 Washington Avenue
Saint Louis



Harmony between border and the two lines of calligraphic lettering, and the type with them makes this a most agreeable cover



pyramid, is superior in shape, also balance. The leading fault, and the only serious one, is with the loss of clarity of the very small lines. These are scarcely readable at all, in fact, what with the small and light-toned type being printed in a rather light gray ink. The effect of the address line in both pieces is worse as it is letterspaced quite widely. Introducing extra space between letters tends to weaken the tone value, as does leading the lines. Even so, the pieces are, on the whole, measurably above ordinary grade.

BEMROSE & SONS LIMITED, of Derby, England.—That was a neat idea, attaching the vest pocket memo book to the card across the top of your calendar which holds, but does not back up, the pad of leaves. The little book is lightly attached with rubber cement and the back cover is not in consequence damaged when removed. As received, some of the lettering of card is covered and the full impressiveness of the printing in colors is not manifest. Removal of the book, which is covered with an imitation leather in green with limited type matter gold-stamped, makes the striking display apparent. Leaves of most calendars we see appear to be set in the ugliest types obtainable but the

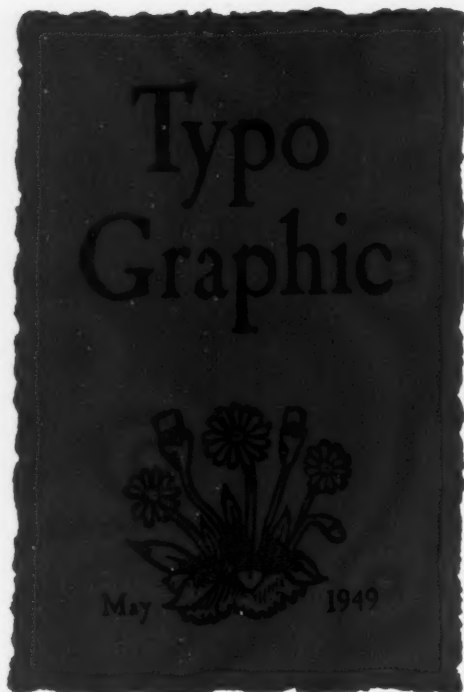
Black, with a light buff for second color, on a white antique vellum, are used for unusual but dignified invoice designed by Leroy Barfuss

extra bold Gill sans serif is one of the most attractive letters in that category, and the effect as a whole is excellent.

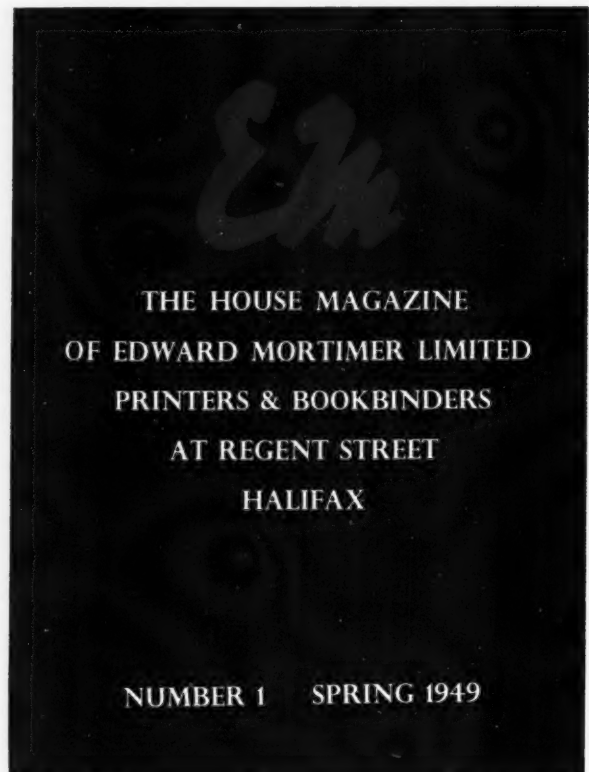
EDWARD MORTIMER LIMITED, of Halifax, Nova Scotia—Your new house magazine "E.M."—maybe suggested by "P.M."—is impressive, the front cover being especially so. The cover is featured by black reverse p ate bleed-

ing off the 7- by 9½-inch page with type matter all in twenty-four-point bold roman caps showing white (paper). These lines, simulating the inverted pyramid, provide a group of attractive contour. The title in extra bold cursive lettering two inches high appears in bright orange above type lines and close to top—is really striking. Varnishing of page adds materially to fine effect of the design. Pages of text are neat and readable. It is fortunate that text is in as large type as it is because lines are quite long to follow easily even in the large size. A rule governing the ideal length of line is the length of an alphabet and a half which automatically takes care of the differences in size, the larger the size of type the longer a line set in it may be. Presswork is very good indeed.

FITCH PRINTING COMPANY, of Toronto, Canada.—Congratulations on the excellence of your fine type book. The black cover is striking, considering the handling of the word "type" in light blue and silver. At the first glance the word seems to have only three letters but ingenious use of silver lines over the blue discloses a combination of the "y" and the "p," the descenders of which extend almost to the



Cover design by Emil Sahlin for magazine of Edwin H. Stuart, Incorporated, Pittsburgh, black lettering and ornament over orange on white



The "EM" at the top in a strong orange, the reverse over-all plate in black, printed on white art board and varnished, made this an outstanding cover

lower left-hand corner, your name appearing in silver near the lower right-hand cover. Inside leaves are attractive, the second color (blue) being used for printing bands formed by parallel one-point rules along sides, the inner band about half the width of the outer one. Only serious fault is a quite noticeable tendency to space words too widely. This is particularly true of the foreword page and the big signature of condensed gothic caps on the second leaf following. Despite the fact that extra condensed types do not look best letterspaced, being designed to save space and being appropriate therefore when "tight," a bit of space between letters would be preferable to space equivalent to about two letters evident here. A good rule covering the amount of space desirable between words is only to use enough to set them definitely apart.

STEVENS & WALLIS, of Salt Lake City, Utah—Welcome back. It has been some years since we were last privileged to view samples of work done by you, usually your own advertising. Your new series of blotters reflect the qualities which characterized your past work, striking layout, strong display and liberal use of color, often in unusual hues. The work is so good from the standpoints mentioned that defects in typography (use rather than styles of type) are somewhat disappointing in one instance. Consider the blotter you headed "Good Printing, the Key for Better Profits in 1949." Spacing between words of the second line of the head is much

is my face REAd

No doubt about it, the face of every blotter gets read—over and over again. That's why a blotter campaign can do so much for you.

THOMPSON PRINTING CO.

One Russell Street
Hammond, Indiana
Sheffield 777



A catchy small blotter, in strong red and black on white coated stock, 3 by 6 inches in size

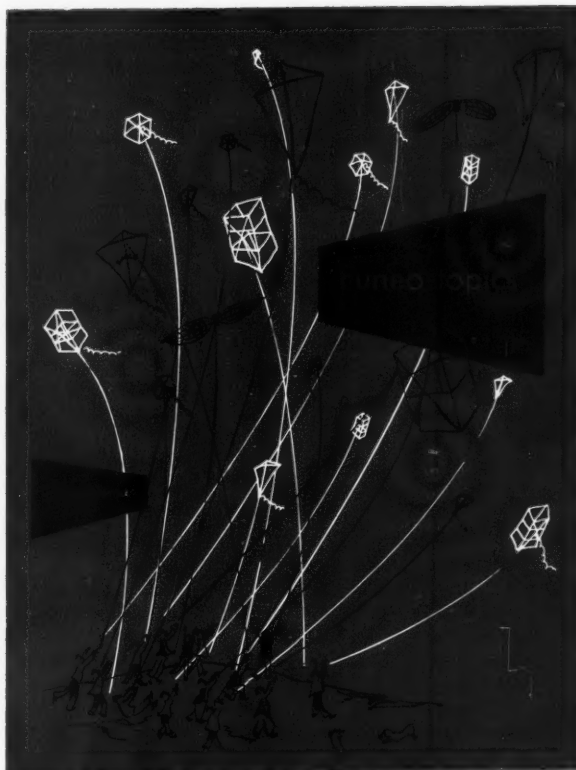
too great, especially considering that the type is extra condensed. Indeed, it would be too wide even for type of regular shape where space between words may be wider than in the case of condensed letters. For the best effect spacing between words should not be more than enough to set them definitely apart. Margins without panel at top and sides

of two-line head vary too much, there being about three times as much at side as at top. The variation is not only unpleasant but makes the head seem to be crowding the panel along the top. The three small lines at bottom are much too crowded and wide spacing between letters and words aggravates the situation. A good look at the other blotters indicates the faults indicated apply to the first mentioned only. They are, in fact, very well done typographically. The text of "Direct Mail and Business" is at something of a handicap due to the a'l-over decorative background in dull yellow. "Printing Gets Things Done" and "Beware the Wastebasket" are especially good.

PRINTING DEPARTMENT, Timken Vocational High School, Canton, Ohio.—Carried out in your usual way—hand-cut rubber or linoleum plates in colors featuring the different leaves on colored cover paper—your 1949 calendar is very good indeed. Pictures for January, March, April, July, September, October, and December indicate exceptional talent on the part of the young students. Color effects of the January, March, April, May, September, and October leaves appeal most to us. Whiting-out is not all it should be, there being too little space above calendar blocks as a rule and too much below, the margins around the complete design being disproportionate on account of the extremely wide bottom one. Effect of front leaf is weakened because picture is too high.



Bright reddish-lavender and black on white pulls attention to this magazine for agents of Franklin Life Insurance Company, Springfield, Illinois



Timely and modern, this sprightly cover of Cuneo Press employees magazine was originally printed in light reddish-brown and black on white stock.

How to Recognize Type Faces

By
R. Randolph Karch

• "BELIEVE it or not," as Ripley would put it, there are considerably more than a thousand type faces in general use today in the United States. There are literally hundreds of serified faces—the most prolific group. Sans-serifs and the so-called "gothics" rank next in number. There are somewhat less than a hundred square-serified and script designs, and a handful of black letter and stenciled type designs.

Eighteen of today's most popular and most widely used type faces are included in this article. In reading about the distinguishing recognition features of each, refer to the demonstration of representative letters in each style.

Nicolas Cochín

Large, slanted serifs. Strong contrast between strokes. Heavy vertical strokes. Ascenders exceptionally long; long descenders. Bracketed *t*. Small, short hook of *g* points down, round upper loop and large incompleting open lower loop. Note cross stroke of lowercase *e* slants.

Baskerville

Serifs long, with rounded curves, vertical on cap *E* curving slightly at base joint. Contrast fair, a wide open letter. Ascenders and descenders short. Bracketed *t*. Lowercase *g* has incompleting lower loop, a thin ball hook points down, upper loop is round and large. From John Baskerville's 1757 designs.

Cheltenham

Serifs blunted and very short. A thin face. Normal contrast between strokes. Upright oval shape. Ascenders very long; descenders very short. Non-bracketed *t*. Short, round ball hook on *g*; round upper loop; opening in lower loop. Note the peculiar angular joining elements between loops. Note single left-pointing serif at bottom of *p*, and spurred *G*. Cheltenham was designed by B. G. Goodhue. (Lower case *p* not shown here.)

Bernhard Modern Roman

Sharp, thin serifs, doubled on capitals. Turned down serif on top

of lowercase *d*. Great contrast between thick and thin. Cap *E* thickens on the cross strokes. Very long ascenders, short descenders. Non-bracketed *t*. Hook of *g* points upward with curving left trend. Oval upper loop and flattened lower loop. Note sharp upper terminal stroke of *e*. Designed by Lucian Bernhard for American about 1937.

Garamond

Serifs long, pointed and bracketed. Small eye on *e* in large sizes. Fair contrast between thick and thin, round, legible faces. Long ascenders and descenders. Bracketed *t*. Short hook of *g* is straight and points right; upper loop is rounded; lower loop rather large. From Jean Jannon's original designs of 1530.

Fairfield

Serifs straight, thin and non-bracketed. Double serif top of *E*. Contrast fair. Relatively narrow face. Ascenders and descenders long. Bracketed *t*. Lowercase *g* has thin, extremely short hook, with no ball; upper loop round and open, lower loop slightly flattened. Designed by Rudolf Ruzicka about 1939.

Cloister

Short triangular serifs at top of letters, but flat and blunt at bottom. Little contrast between the strokes. Small body, heavy effect. Long ascenders and descenders. Bracketed *t*. No ball on hook of the *g*, which points straight right. Round upper loop and small lower oval loop. Note slanting cross stroke on *e*, and cut-off upper terminal stroke of *a*. From Nicolas Jenson's designs of 1470.

Times New Roman

Serifs sharp, pointed and slanted. Upright serif top of *E*, slanted serif at bottom. Slight contrast between thick and thin, a thin, heavy face. Very short ascenders and normal descenders. Bracketed *t*. Lowercase *g* has right pointed, very short, ball-less hook; round upper loop, and large lower loop. Small eye on *e*. Designed by William Morrison.

GE d e t a g
NICOLAS COCHIN

GE d e t a g
BASKERVILLE

GE d e t a g
CHELTENHAM

GE d e t a g
BERNHARD MODERN ROMAN

GE d e t a g
GARAMOND

GE d e t a g
FAIRFIELD

GE d e t a g
CLOISTER

GE d e t a g
TIMES NEW ROMAN

GE d e t a g
WEISS ROMAN

Weiss Roman

Serifs angular on top, concave on bottom; blunt and bracketed; none on diagonal strokes of cap *M* and *N*. Little contrast. Main stress on upper part of letters. Ascenders and descenders normal. Small face on body. Lowercase *g* has right-pointing ball-less blunt hook; round upper loop; the lower loop is small and rounded. Upper terminal of *a* is squared off. Upside-down cap and lowercase *S*. Designed by Emil Rudolf Weiss about 1931.

Electra

Serifs sharp cut, slant upward at bottom on lowercase *d*. Ascenders short, descenders normal. Contrast not sharp between thick and thin strokes; a thin face. Lowercase *g* has up-tilt of straight hook with no ball; upper loop small and round; large, open lower loop. Terminal top of *a* is heavy. Note small lower loop in lowercase *a*. A comparatively new face, Electra was designed by W. A. Dwiggins about 1935.

Deepdene

Serifs tilt upward on bottoms of lowercase *d*; slant down on upper part. Straight top of *E*, slant at bottom. *G* has double serif. Contrast is even. Ascenders and descenders long. Bracketed *t*. Relatively thin in shape. Sawed-off terminal bottom of *a*. Hook of *g* cut off squarely; upper loop a small oval; large; lower loop slants. Note slanted cross-stroke on lowercase *e* and spurred cap *G*. Designed by F. W. Goudy about 1927.

Century Expanded

Serifs blunted. Vertical serifs on *E*. Normal contrast between strokes. Ascenders and descenders short. Bracketed *t*. A rounded, monotonously regular face. Ball hook of *g* points downward, upper loop is large, and bottom loop is wide and extremely flattened. Originally by L. B. Benton about 1895.

Scotch

Serifs bracketed and long. Great contrast between thick and thin. Shape wide and open. Medium ascenders and short descenders. Non-bracketed, flat-topped *t*. On *g* a medium knob trends downward, large, round upper loop and wide, flattened lower loop. Note the extremely large caps. From the design by Alexander Wilson about 1810.

Caslon

Serifs are medium and bracketed. Fair contrast; a big, round and wide

face. Short ascenders and descenders. Bracketed *t*. A right-pointing heavy ball hook featured by *g*; large, round upper loop and very narrow-bottom lower loop. Note the large open eye of the lowercase *e*. From William Caslon's original design of 1722.

ulmer Roman

Thin, slanted serifs. Relatively thin face. Great contrast between thick and thin elements. Ascenders normal, descenders long. Bracketed *t*. Long, slightly-knobbed hook points down on *g*; upright oval upper loop and large horizontal lower loop. Designed by M. F. Benton about 1928.

Antique

Serifs blunt and heavy. Little contrast; a heavy round face. Ascenders and descenders short. Bracketed *t*. Tear-drop hook of *g* trends up and right; upper loop round, squat and large; flat, narrow lower loop. From A. C. Phemister's "Oldstyle Antique" of 1852.

Bodoni

Serifs thin and straight. Extreme contrast between thick and thin strokes. Heavy face in mass. Ascenders medium, descenders long. Non-bracketed *t*. Ball of the *g* short; upper loop is small, upright oval; lower loop very large. From G. Bodoni's 1789 face.

Egmont

Serifs double at tops of *d*, *h*, *k* and *l*. Contrast variable. Ascenders very tall; descenders short. Non-bracketed *t*. Shape is relatively narrow. Slight bend to alternate sides of vertical strokes. Ball of *g* halved, and points downward. Upper loop very large and round; lower loop small and flattened. Note large lower loop of lowercase *a*, and sharpened terminal curve at top of *a*. Designed by S. H. deRoos about 1932.

NOTE: Most of our readers can recognize these type faces, if not in the dark then at least in twilight. But we urge you to give this article to the apprentices in your plant, suggesting that they make a serious study of the subject.

To a beginner, the multiplicity of type families is baffling; to be able to identify them at sight is a mysterious art. Let the youngsters learn slowly and surely, studying the characteristics of a handful of the busiest faces, such as those shown on these two pages.

GEdetag

ELECTRA

GEdetag

DEEPDENE

GEdetag

CENTURY EXPANDED

GEdetag

SCOTCH

GEdetag

CASLON

GEdetag

BULMER ROMAN

GEdetag

ANTIQUE

GEdetag

BODONI

GEdetag

EGMONT

By Eugene St. John



THE PRESSROOM

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

PRINTING ON REAL PARCHMENT

We wish to print one copy of a special certificate on a sheet of genuine parchment. Is it necessary to use a special ink or to dampen the skin in order to secure the best results? What special handling do you recommend?

It is not necessary to dampen. Hard packing and a fast-drying heavy bond ink are used. The form is thoroughly made ready to print sharp and clear as on an artificial parchment, after which the packing is reinforced with an extra sheet of 60-pound s. and s. c. and, with precautions taken to feed the skin so that it cannot curl up, printing may proceed on the skins without using any more ink than for a high grade ledger paper. The ink dries hard overnight but the skin should be protected against rubbing.

Care must be taken so that every skin is held down flat while traveling to the impression, for if it bulges up as it tends to do it may be slurred from a premature contact with the form. When the press is tripped, the same accident is likely to occur so the sheet must be carefully controlled. Printing is on the smooth side of the skin.

It is customary to put a sheet or two of artificial parchment through the press to make sure everything is okay before starting to feed the skins, which cost more than paper.

HOW MANY CYLINDER PRESSES?

Can you help us? We are planning a study of the belt potentials on cylinder printing presses. However, before our work can begin, we need recent figures on the number of such machines in use in the United States. If available, a break-down by states would be helpful.

So far as we know, a reliable estimate of the number of cylinder presses in use in the United States has never been published. The best suggestion is to communicate with the firms now manufacturing flat-bed cylinder presses. In addition, there are many orphan cylinder presses still in operation whose man-

ufacture was discontinued years ago. It is likely you will find that there are at least thirty thousand cylinder presses in use, if job cylinder (cylinder job) presses are included.

GATHERING MACHINES

Do you have any information about gathering machines which will handle sheets ranging in size from about 5 by 8 to 17 by 22 or larger? One of our customers has asked for this information and we are not able to find such machines listed.

There are sheet gathering or collating machines on the market. For details consult the manufacturers listed in our directory issue.

SAFETY PAPERS

A Belgian printing firm is interested in securing the name of a firm manufacturing special paper suitable for securities, bank checks, passports, banking documents, and so on, like the sample enclosed.

Safety papers are used in this country instead of printing tints on writing paper as was customary years ago. It is more economical to use safety papers and equal security is obtained.

HOT WAX CARBONIZING

We have read two short articles in the April issue of *THE INLAND PRINTER* concerning hot wax carbonizing. We cannot tell whether they refer to over-all carbonizing or to spot carbonizing of the paper. Please let us know to which the information applies.

The reference is to a rotogravure machine for both over-all and spot hot wax carbonizing.

ABRASIVE DISK BLANKS

Can you suggest a suitable printing unit for printing trade-mark designs and other data on abrasive disk blanks?

This work may be done on platen presses. The abrasive would quickly ruin an ordinary tympan and could stipple the platen itself unless it is protected by a suitable covering such as a sheet of tin or other hard material on which the gauges would be cemented.

"REVERSE PRINTING"

I am enclosing a sample of the kind of reverse printing about which I would like information. In addition to instructions about the method of producing the cuts I would like to know the minimum amount of equipment required and its cost.

These are what is known as reverse cuts (not reverse printing), sometimes referred to as "white on black" instead of the ordinary black on white printing. Most printers obtain reverse plates from a company which makes plates, which could be a photoengraver, electrotyper, stereotyper, offset-lith platemaker, or a rubber platemaker.

We note that your sample is a piece of multiple billing. Some of the mammoth concerns in this field make their own plates, mostly duplicate plates. This is one of the last fields of printing one without experience should enter. A high percentage of this work is handled by perhaps two dozen large plants with equipment cost running into hundreds of thousand dollars. The equipment is designed especially for this work. A beginner shouldn't enter this field unless he has a volume of big orders for this work in the bag. Once in, it would be hard to compete with the giant plants already in the field.

TRANSFERS

We enclose a transfer. Would you please advise us on the source of equipment and inks for same.

Equipment and supplies for making transfers like the sample sent, thermographically produced, may be obtained from the manufacturers of outfits for raised-letter printing.

HAND PROOF PRESS

A letter: "In your department for April we noticed that a reader wants a Franklin proof press. (Reader asked about a Washington press.) We have a Franklin with bed 19 by 24 inches. It is in nice shape and is for sale. Will you have the one who made the inquiry write to us?"

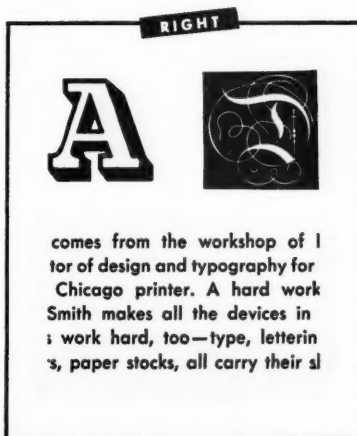
How to (and How Not to) Use Tints

● TINTS used as the second color in printed pieces can be very attractive and effective if correctly employed. Tints do have limitations not generally found in full-strength colors, however, and, to insure success in the finished job, the piece should be carefully planned with some specific tint in mind.

Perhaps the most common misuse of a tint color is in employing it to print type matter. Even the full-strength hues should be sparingly used for printing small type; a tint is decidedly out of place here. The effect is illegible, washed out. Even for large display type a tint is not usually satisfactory. However, a tint used in conjunction with black (the black employed to define the display letter—the tint used as a



Line drawings printed in tint colors lack definition. Even bold, poster technique is unsuited to reproduction in a tint, unless only decorative effect is desired and definition of detail is not essential. Tints are ideal when used in conjunction with black keyline drawing. Tint adds life



Display type is seldom satisfactorily printed in tint color; use of tint for printing text matter is decidedly out of place. Use tint as filler for outline or dimensional or reverse display type printed in black. Numerous tints serve admirably as background for text matter that is overprinted in black

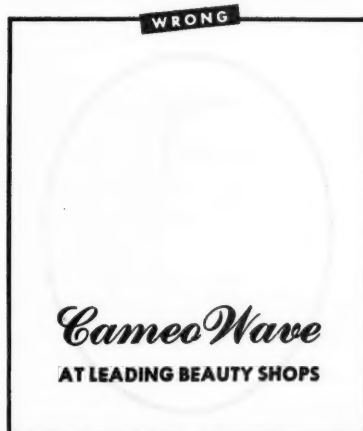
to achieve only a decorative effect, and definition of detail is not essential. To enhance a line illustration printed in black (or some strong keyline color) tints are ideal, as is demonstrated in the illustration shown at the top of this page.

Since line drawings are unsuited to reproduction in tint colors, it logically follows that halftones generally are not at all adaptable to reproduction in a tint color. The effect is usually incomprehensible; the graduations of tone in the halftone are lost. A tint can complement a black halftone reproduction, however, if the proper hue is selected and used as a solid plate under all or part of the black halftone, or a screened plate printed in the tint is used to obtain a duotone effect.

filler, or as a highlight, et cetera) can be very effective and does decidedly add interest. And, with rare exception, tints make an admirable background for text matter overprinted in black.

A color-tint background is bad when it obscures the text, or when it is designed in such a manner that it diverts attention from the reading matter. The background should be effective but unobtrusive.

Another frequent misuse of a tint color is in printing line illustrations. Against a background of white paper, thin lines in many tint colors lack definition. Even when a bold, poster technique illustration is available, few tints are suitable for its reproduction unless it is desired



Even more so than line drawings, halftone illustrations in tint colors are usually incomprehensible; graduations of tone in halftone are lost, the effect weak. Try running solid tint plate under part or all of black halftone, or printing screened tint plate with black halftone to achieve duotone effect

British Industries Fair Shows Improved Printing Equipment Is Available

By NORMAN SKINNER

● THE BRITISH Industries Fair held in London in May, judged "bigger, better and more interesting than any previous postwar exhibition," showed that there is a very welcome increase in the amount of printing machinery and equipment now available to the British printer compared with preceding years. Delivery dates also are considerably improved.

Appearance of the Westover Rotofoto photo-composing unit on the stand of R. Hoe & Crabtree, Limited came as a complete surprise to the record number of visitors. Commenting on the unit, Mr. Arthur Southway (director, Hoe & Crabtree) told our representative that the company is sponsoring the Rotofoto because of its obvious link-up with the firm's specific plans for fostering the use of the Aller bi-metal plate in conjunction with their roll-fed rotary presses. He is confident that eventually this method of printing will be widely used for periodicals and it may well seriously challenge photogravure. An offset perfecting press was shown printing on both sides of the sheet from Aller plates made from Rotofoto originals.

New Offset Press Shown

Other equipment for photolitho of particular interest was to be seen on the stands of Sidney R. Littlejohn and Pictorial Machinery, Limited. The former was showing, for the first time, a power-driven flat cylinder offset press fitted with automatic inking and damping mechanism. It is of particular interest to printers specializing in chemically engraved nameplates, radio dials, clock faces, and reproductions on unusual surfaces. Material up to 1 1/4 inches thick by 24 inches by 18 inches can be accommodated on a spring bed. Single or continuous impressions can be obtained up to 300 impressions per hour.

Two other new productions: a cylinder proofing press for photo-engravings, precision makeready, and the pulling of diapositives; and an automatic focusing vertical cam-

era were prominently featured. The camera is of all-metal construction, made in two sizes (15 by 15 inches, and 20 by 20 inches), both fitted with Taylor Hobson (Cooke) Apochromatic lenses and prisms, with enlargement up to one and one-half times. Comprehensive and convenient controls insure fast operating.

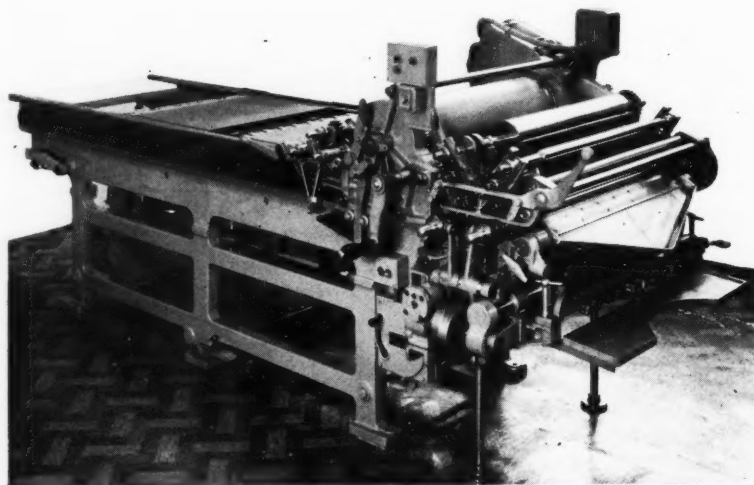
The Regal precision darkroom color camera by Pictorial Machinery, Limited, impressive both in size and performance, headed a full range of process equipment by this firm. The camera is automatically controlled from a master control panel in darkroom, takes negatives up to 30 by 30 inches, and has a Wray 36-inch Apochromatic color-corrected lens. It is all-metal. Included here were the "Printex Junior" printing-down

the supervision of Paul Glockner of Leipzig, inventor and original manufacturer. Of simple design, a maximum speed of 4,000 i.p.h. is claimed with a paper size of 15 by 22 inches. Frank F. Pershke, Limited, is responsible for its production.

No other entirely new letterpress machines, either platen or cylinder, were shown, but postwar models, first seen at previous fairs, were well in evidence. Most of these are now in production and are over their worst initial "teething troubles." The cylinder machines included the Salmson-Ranger Automatic, built on improved principles and capable of 3,600 i.p.h. (C. F. Moore and Sons, Limited); the Printomatic Stop Cylinder, claiming 4,500 i.p.h. (Soag Machinery Company); Supermatic by A. H. Lakeman, Limited, clocking at 4,000 per hour. Linotype and Machinery, Limited, exhibited its Centurion printing at speed.

Features New Proofing Press

The new double medium power proofing and short run press by Soldans was the only one of its kind to be shown. It is fitted with an automatic take-off, full ink duct with elastic blade, incorporating a new idea for reversing the cylinder carriage, thereby retaining full accessibility for pulling single proofs if



Littlejohn flat cylinder offset press, power driven, fitted with automatic inking, damping mechanism

machine, "Lithotex Junior" step-and-repeat machine, and the "Lithotex" infrared plate coating and drying machine for the processing of small photolitho plates.

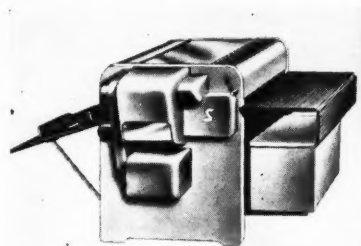
Another unheralded printing press which came as a surprise was a British-built Glockner auto cylinder for the letterpress printer. This press is now being made in England under

desired. Also showing for the first time was the 28-inch Soldan Bronzminor bronzing and dusting machine. It carries adequate burnishing and dusting equipment, complete with vacuum exhaust and oil-bath filter. Plans for a new vertical cylinder press were announced.

The Monotype Corporation was showing its latest models together

with examples of composition from the Monotype matrices in Bengali, Gujarathi, Czechoslovakian, and in Russian. Latest Linotypes were featured by Linotype and Machinery, Limited.

A rapid type scale and calculator shown in the Cefmor exhibit formed one of many up-to-date items the firm makes for the composing room, and a self-contained compositor's setting and makeup unit by Leonard J. Fox attracted considerable attention. Stephenson Blake and Com-



Soldan Bronzminor shown for first time at fair

pany, showing for the first time since the war, had a wide range of equipment and specimens of new type faces.

The bookbinder was well provided for this year. The firm of British Brehmer, Limited, displayed a wide range of machines on one of the largest stands. One semi-automatic thread booksewing machine will take books from 14 by 10 inches down to 4¾ by 4 inches, and can cope with 100 sections a minute. It will sew four tapes into the back of a 6-inch book; up to six tapes in a 14-inch book. Having three adjustable stitch sizes, it will use either straight hook or sewing needles.

More than a dozen other machines for bookbinding were shown.

There were more cutters than usual to be seen, prominent among them being the Soag 42-inch self-clamp power operated machine. This has been designed on modern lines, being massively built to fine limits yet easy to operate accurately and speedily. A special feature is the provision of knife alignment controls, in the form of two handwheels with separate calibrated scales, situated at both sides of the machine, which enables the knife to be leveled parallel to the table after being ground. A complete knife change takes only a few minutes. The back gauge is moved by power and the micrometer setting is provided for hair-line adjustment. A new safety device prevents the danger of the knife overrunning.

Three-Knife Trimmer Shown

The new Johne continuous three-knife trimmer was a feature of the exhibition of Victory-Kidder. This, together with the Johne Perfecta Guillotine introduced last year, is now being made in Great Britain under the supervision of Dr. Rudolf Johne (late of Bautzen, Germany). Front and side knives operate with swinging action, and adjustments, both fine and parallel, can be easily effected. Books of approximate dimensions of 4 by 6 inches are produced at the rate of twelve piles per minute; larger sizes at the rate of eight piles per minute.

John Shaw and Sons (Honley), Limited, exhibited its latest Super Imperial "L" disk-ruling machine designed for feint lining and automatic striking up to four colors,

both ways, both sides of the sheet. Development of this remarkable job was held up by the war but production has now been resumed.

Manufacturers of stationery and papermakers were well to the fore



Johne continuous three-knife trimmer featured among equipment exhibition of Victory-Kidder

in the exhibition. Bowaters had a particularly effective stand showing the many uses to which paper is put and also a large model of a newspaper-making machine.

Summing up this 1949 Fair, four conclusions predominate. The machinery famine in England caused by the war is at last being overcome although British printers still have to wait while export orders are given preference; many German machines are now in full production in England, in at least the two cases mentioned, under direct supervision of the originators; a greater realization of the need for precision is evident in all processes; lastly, photolitho is showing the letterpress printer that it is a force that must be reckoned with—right now.

WE DO YOUR PRINTING WITH



- ★ Equipment
- ★ Experience
- ★ Efficiency
- ★ Economy

E

Catchy copy above is used by a Toledo, Ohio, printer for an outdoor advertisement that demands reading from passers-by. (Sign layout is not like this.)



BY
Forrest Rundell

● HOW WOULD you go about selling a direct-by-mail campaign to a buyer who believed he had reasons for being skeptical of its efficacy?

At a recent meeting of the Associated Printing Salesmen of New York a mock sale was held which brought out many of the essentials of the problem. The material, taken from the A.P.S. Manual of Sales Helps, was dramatized by Fredrick W. Triggs. Three members put on the skit under the title "We tried direct mail advertising and it did not work." As it unfolded, the following six points were discussed as a basis for showing the buyer where his campaign *might* have failed. The implication was that had the buyer checked these points, his mailings might have been a success.

1. *Proposition*: Was the proposition really good? Was it sufficiently attractive to make the prospects want it?

2. *Result Record*: Did the buyer keep an accurate record of the returns from former direct advertising? Or is he guessing?

3. *Continuity*: Was the direct advertising a one-piece campaign? Or was it followed up?

4. *List*: Did the campaign reach logical prospects? Was the list accurate and up-to-date?

5. *Physical Makeup*: Was the mail advertising too elaborate and expensive to justify its cost? On the other hand, was it too cheap in appearance to appeal to logical prospects? Was copy interesting and fully informative?

6. *Timing*: If the advertising was designed to sell seasonable products

or services, was its distribution timely?

The day after the demonstration the writer chanced to call upon a public relations counsel who has made an outstanding success of direct mail campaigns. And because his methods make an interesting comparison with those advocated by the Associated Printing Salesmen, the writer secured permission to describe them to our readers.

Our informant is Frank G. Weaver, in charge of the public relations of the YMCA of New York City. His problem is more difficult than that of the usual advertiser in that he is asking for money without offering a tangible return. All he is offering is the feeling of satisfaction inherent in helping a worthy cause. Yet for years Mr. Weaver has been raising more than \$100,000 annually by mail. Here is the story:

Some years ago the YMCA discovered that its list of donors was too small to afford a secure financial foundation. If a single donor giving \$5,000 annually died, his loss was felt and it was hard to replace him. On the other hand, if \$5,000 were to be given by one hundred contributors of \$50, replacement of one would not be difficult. Nor would the monetary loss be severe while a new contributor was being secured. To improve this situation the YMCA opened its mail campaign.

Over a period of years it has built up two mailing lists. The active list of some fourteen hundred names is made of regular donors. The other, the prospect list, is kept at about twenty-five hundred names. Names from the prospect list are added to the active list as fast as they become donors. Building up the prospect list is a continuous process. One person in the office is assigned the job of searching the daily papers for the names of persons recently promoted to directorships of corporations or recently brought to New York City in this capacity. The *Wall Street Journal* is a particularly fertile field.

Letters Are Personalized

With its list of prospects carefully checked, the YMCA sends out its first mailing. This is a personalized letter, usually from one and one-fourth to one and one-half pages in length. The business reply envelope is not included, because everything possible is done to convey the impression that this is indeed a personal letter from the president of the YMCA to the prospect. The letter describes the work of the association and makes a frank appeal for funds.

The mailing is so carefully done that its cost may exceed the amount returned in contributions. This is not considered an alarming loss, however, because the returns are always substantial. Furthermore, when followed up annually, the average giver can be counted on to become a regular donor for the following seven years. Thus the mailing which may have been made at an apparent loss actually can be depended on to return a profit.

Prospects who give receive at once an acknowledgment and a letter of thanks from the vice-president. Their names are transferred to the active list of donors to receive that list of mailings.

Those who have not given receive a second letter as carefully processed as was the first. This letter refers to the first and gives a further sales talk. A third letter follows which keeps up the continuity by referring to the second. Finally a fourth letter is sent, this letter being a carbon copy of the third. This letter carries a hand-written notation suggesting that it was sent because of the possibility that the third letter had slipped the prospect's mind. This letter has been very effective, one prospect going so far as to send a check for \$4,000 in response to it.

Dropped After Fourth Mailing

After the fourth letter, prospects who have not responded are abandoned and no further mailings are sent to them. It has been found that those who do not respond after four letters are not worth combing further. (Note: Abandoning a mailing list prospect after four tries is not the universal practice in direct mail work. One magazine is said to have found it worthwhile to make seventeen mailings before giving up on unproductive names.) At this stage the YMCA transfers the names of donors to its active list and scraps the other names. By the time it is ready to start again on fresh prospects it has built up another list of approximately twenty-five hundred names.

Once a prospect becomes a donor, however, he is cultivated intensively. About the first of the year he receives a short letter from the president. This letter refers to the fact that he has made a gift to the YMCA and tells him to watch for the annual report which will show him what use the Association has made of the money received. In March, the annual report is mailed to him. Attached is a card from the president which tells him that this is the report

promised him and for which he has presumably been waiting. No further letter is sent with it.

In the fall the donor gets another letter from the president. Called "The President's Report," the letter is a brief account of what has been done in the current year with the donations received. (The annual report accounted for funds of the previous year.) The letter specifically says it is *not* an appeal for money. Yet despite this statement which is made as conspicuous as possible, this letter is a big producer of cash. Like other letters this communication also refers to the previous mailing, in this case the annual report.

Continuity Preserved

In November comes the yearly appeal for funds. Again this is a personalized letter. And once again it preserves continuity by referring to the previous message. This is the big producing mailing of the series. It is in the months around the turn of the year that the YMCA gets the bulk of its donations. Last year these amounted to something over \$105,000 from about fourteen hundred donors. At least 95 per cent of this money was realized from the direct mail solicitations.

Mr. Weaver lays the success of his campaigns to the closeness with which the YMCA keeps in touch with the donors. Every letter is written with the idea of giving the effect of a personal letter. Each letter preserves the continuity of the campaign by some reference to a previous communication, almost always the letter immediately preceding it. And every letter is so carefully processed that it looks like a personal letter. Everything possible is done to avoid giving the unfavorable appearance of a mass mailing.

That's That!

A salesman for the Von Hoffmann Press received the following reply to a sales promotion letter he had mailed to a prospective customer:

Dear Mr. Batterson:

If we did not set our own type, and if the printer were not in the same building, and if he did not do as excellent a job as he has been doing for many years for us, we would be looking around for another printer and we would give you some encouragement.

However, we do, and it is, and they do, and that is about that.

Very truly yours,
Editor, Industrial
Equipment News

There is not much here for the regular printer except the annual report. The balance is letter-shop work. But the central idea of careful follow-up plus the nice atmosphere gained keeping in close touch with prospects should yield dividends in other lines as well. The basic psychology is sound.

Let us go back and see how the YMCA's plan fits with the suggestions of the Associated Printing Salesmen published at the beginning of this article:

1. *Proposition:* The YMCA is universally recognized as a worthy object of charity. While nothing tangible was offered, the opportunity to help the young men of New York has a definite appeal to a certain class of men who can afford it.

2. *Result Record:* The YMCA keeps careful and detailed records of the results of its campaigns.

3. *Continuity:* This is one of its strongest points. Not only is every letter followed up but the prospect is not allowed to forget that he has been written to before. (Many mail-order sellers would do well to study this feature.)

4. *List:* The lists are made up with great care. The prospect list is composed almost entirely of men who have been shown to have incomes well above the average and to belong to the class of people who regard giving to charity as a duty. Furthermore the donor list is made up entirely of that best class of prospects, people who have given before.

Prospect List Cleaned Yearly

Of still further value is the fact that the prospect list is cleaned every year. All prospects who have shown no interest at the end of a year's mailings are dropped and new names are secured to take their places.

5. *Physical Makeup:* In keeping with the class of prospects. The YMCA does not worry if an individual mailing does not repay its cost. Experience has demonstrated that enough new givers will respond to pay over the period of years that they remain active. This averages seven years.

6. *Timing:* The YMCA has studied a seasonal factor in its mailings and times letters to secure the best effect.

Most houses using direct mail would require more printing than the YMCA. If you have prospects for such campaigns, analyze their needs in the light of the six points given in the Associated Printing Salesmen's suggestions. It may help both you and your customer.

Pack up Your Troubles

Name _____

Address _____

City _____ State _____

Occupation _____ Age _____

Signature _____

"Printed" Salesmen This Firm's Only Representatives

Having no agents, the Minnesota Commercial Men's Association, Minneapolis, Minnesota, uses "printed" salesmen—such as the clever piece reproduced here in miniature—to sell insurance. Front cover (inset, at left) is realistic repro-

duction of traveling bag achieved by printing black halftone over brown tint plate. On inside spread is business reply card. By itself, or in conjunction with personal selling, direct mail is a potent merchandising force.

And check them with the

MINNESOTA COMMERCIAL MEN'S ASSOCIATION
2550 Pillsbury Avenue
Minneapolis 4, Minn.

A Mutual Insurance Company providing Sickness, Hospital and Accident Insurance at Cost.

Policies paying benefits from \$10.00 a week up to \$75.00 a week, or \$200.00 a Month, cost only a few cents a day.

There are not the common limited policies, but the Regular Insurance Coverage which has been furnished to Commercial Travelers for the past forty-four years.

A small membership fee pays the entire cost of any of these policies to the 15th of September, 1949.

We have no agents. Simply fill out attached card and mail for application and details. No postage stamp needed.

MINNESOTA COMMERCIAL MEN'S ASSOCIATION
2550 Pillsbury Avenue Minneapolis 4, Minn.

PAUL CLEMENT, Secretary

Why Not Proofread Before Copy Is In Type? • By David T. Armstrong

● FEW WRITERS are aware of the great amount of editing that is necessary before copy is in final form as a book or article. Further, the editing, copyreading, and proofreading sometimes come too late to save on the over-all cost of production. A plea is being made here to send all jobs through an editor and *then* a proofreader before delivering them to a composing room.

There is too much of the idea that the proofreader will catch the errors made by the compositors and that if the printed text matches the copy all will be well. This is not true; all will not be well frequently enough to save money.

It is not sufficient to follow copy. In one instance, the printer followed the copy and reproduced in print *your* for *you're*, an illiteracy, to be sure. This was what the customer had written and this is what the printer set up in type and printed. When readers called this matter to the attention of the author he told the printer that he expected a little more than the mere reproduction of his copy from a printer. He didn't change printers, but that is the kind of thing that makes a client at least consider changing his printer.

Editing should attempt to improve the author's English, correcting his spelling and punctuation, and meet all the demands of uniformity and style. All these are lapses to which even the most careful writers are occasionally subject. *The Saturday Post* is running currently a list of words that are misspelled in manuscripts sent to them by top-notch writers. Although I am myself a specialist in English, a proofreader friend recently sent back a letter in which I had flagrantly misspelled *specialist* by omitting the letter *a*. But there is more than just this that a proofreader can do with a piece of copy before it goes on its conventional way to the compositors.

All printers are familiar with the concept of "style." While office style may vary from shop to shop there are certain fundamentals that have very little or nothing to do with literary style, *per se*; but much to do with the uniformity which denotes a concern for craftsmanship in the finished product.

One of the peculiarities of the English language is that there are many ways of spelling a large number of words. The compounding of words, syllabic division, and capitalization are not thoroughly standardized. Sometimes much depends on personal preference, or on the dictionary being followed as a Bible in the shop. With respect to footnotes and abbreviations the range is so unlimited that it seems we are back in the "days of the judges" when *every man did that which was right in his own eyes*. Then again, many printers have pet systems or rules they like to follow and keep.

Actually it does not make much tangible difference which particular style is followed except that style be consistent in any piece of printed work. The proofreader can examine the copy and mark it so that there will be no error to correct later. I find in my own work that I will spell *willful* that way on page 2 and *wilful* on page 10. Or I will write *June 23rd* in one place and *June 23* in another. Both are right, but both should not be in one manuscript. I can increase the list by citing the confusing use of *theater* and *theatre*; *Saviour* and *valor*; *labour* and *color*; the use of *infra* in one place and *below* in another; or *supra* in chapter 2 and *above* in chapter 5.

In our specialization in the printing industry the compositor follows the copy. Isn't it a little shortsighted to give him the copy as it comes in, have him set it, then have the proofreader go over the galley proof and make his corrections for errors that should never have been set in the first place? In too many shops this is what happens. If one is getting a good price for the printing, it is possible to make a profit, but would it not be possible to make a better margin of profit in ordinary copy if the compositor could be held to set the job as per the copy proofread by the company proofreader?

Then one would know which compositors were doing a good job with the minimum of errors. With the "change it after it is set" idea, printers are really locking the stable door after the horse has gone.

Does this mean twice as many proofreaders since there will now be

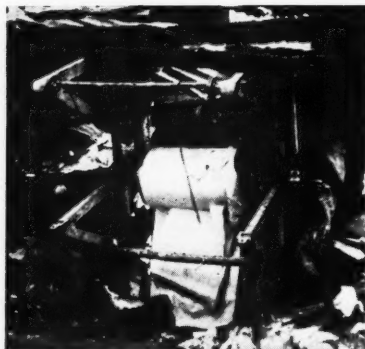
twice as much work for the proofreader as there is under the system of correcting the errors after they are made? I maintain that a proofreader can save more money than he receives as salary by reducing the time chargeable to corrections (that should never have been made) in the galley proof, especially for errors which do not belong to the compositor. A proofreader can read copy faster than a compositor can set type. I recall a job where three errors were made by the compositor, but a total of thirteen changes were made in the galley proofs to bring the copy up to the demands of good taste and office style.

If you're not proofreading all copy before having it set, think over the benefits outlined here.

Goss Press is a Casualty of Radio War with Martians

A Goss Unitubular press bit the dust in Quito, Ecuador, when a duplicate performance of Orson Welles' "Invasion from Mars" radio broadcast recently frightened and aroused listeners into rushing forth to combat invaders from Mars. No Martians being on hand, the outraged mob swarmed to the radio station where the war had started.

Unfortunately, the radio station was housed with a newspaper plant,



El Comercio, both owned by Jorge Mantilla. The local invaders burned the building. Three employees of Mantilla were among the dozen persons killed. The accompanying illustration shows what remains of the newspaper press.

Senor Mantilla made a quick trip to Chicago and bought two new presses. He expressed the belief that the uproar had been planned by an organized group, rather than being a spontaneous lust for Martian and radio personnel blood.

Offset Department

By Charles F. King

Magenta Contact Screens Permit Higher Quality Tone Reproduction

● ALTHOUGH the Kodak orange contact screen was far superior to earlier contact screens in that the dyed image was practically grainless and contrast could be varied through the use of filters, the fact that it was designed primarily for the production of deep-etch plates greatly limited its usefulness to the industry. Also, operators did not appear anxious to learn the new technique of developing dyed image negatives and interpreting tone values in terms of the magenta negative. The method was not easily adaptable to color work.

The Kodak magenta contact screen eliminates all these disadvantages and permits tone reproduction of much higher quality than is possible with the ruled screen. The screen itself is a heavy piece of film on which there is a dyed image of a screen pattern. The tone gradation of each dot increases from light to dark at a definite predetermined rate which permits achieving a much greater accuracy in the rendition of the middle-tone values.

The screen is used in the camera, which preferably should be a darkroom type with a vacuum-back. If the camera is not equipped with a vacuum-back, it is a relatively simple matter to make a suitable support. The Eastman Kodak Company suggests that a piece of engraver's zinc $\frac{1}{2}$ -inch larger than the screen itself can be made into a vacuum holder by routing out a channel about $\frac{1}{16}$ -inch wide and .025-inch deep, one inch from the edge of the zinc. At one corner a hole is drilled through the zinc and a piece of brass tubing long enough to permit rubber tubing to be slipped over it is soldered to the back of the zinc plate so the drilled hole is in line with the hole in the brass tubing. Thus an air

passage will be created through the plate to the channel. Any burrs or rough places on the face of the zinc plate should be smoothed down so that they will not damage the screen. This homemade vacuum-back will

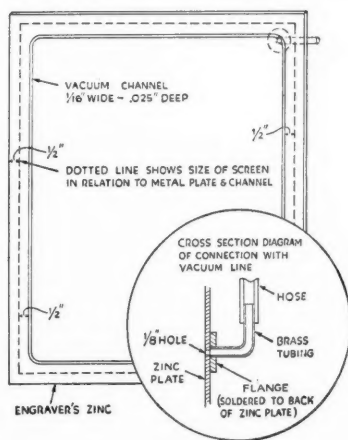


FIGURE 1
Details for making a vacuum-back for camera

then have an air passage one-half inch smaller than the outside dimensions of the screen itself. (See Figure 1 above which shows details of construction.)

Instead of using a piece of zinc, this writer has found it easier to have such a vacuum-back made from plate glass. A glazier's charge is small for etching or cutting the rill in the glass and drilling the hole. This hole should be large enough to accommodate a $\frac{3}{8}$ -inch screw and countersunk deeply enough so that the screw will be flush with the face of the glass plate. A rubber-tubing connector is made in the following manner: Using a $\frac{3}{8}$ -inch flat head brass screw about 1 to $1\frac{1}{2}$ inches long, cut a slot in the head at right angles to the existing slot. This may

be done easily with a small file. At the intersection of the two slots drill a hole about $\frac{1}{8}$ -inch in diameter through the length of the screw. Burrs in the head of the screw should be polished down smooth so that they will not damage the screen. The screw is inserted into the countersunk hole in the glass plate with the slots in line with the etched rill and held in place by a leather or rubber washer and nut. If the screw does not fit snugly into the countersunk hole, apply a coating of rubber cement and permit it to dry before the screw is inserted.

The zinc or the glass vacuum-back is placed in the plate-holder of the camera. A piece of heavy rubber tubing should be used to connect the vacuum back to a pump. If the electric pump is similar to the type used on vacuum frames, several precautions should be taken. Pump motors may spark while they are running or give off sparks when they start. Furthermore, most of them throw out a thin mist of oily vapor while they are running. Such an oily vapor is not desirable in a darkroom. For these reasons the pump should be placed outside the darkroom. The switch used to start and stop the pump motor must be so constructed or shielded that there is no possibility of a spark ruining work in process by showing in a darkroom when the motor is stopped.

One of the most convenient, and by all means the least expensive, vacuum pump is the aspirator type which fastens onto a water faucet. Since water is always available in a photographic darkroom, one of these pumps can be fastened easily to any cold water outlet and it will pull ample vacuum to give good contact. They can be obtained from any laboratory supply house for as little as

\$1.50, complete with all of the necessary connections to fit any type of water faucet.

Fundamentally, the making of negatives from black and white copy with the magenta contact screen differs from making negatives with the ruled screen in only two ways. The first is obvious: The screen is in contact with instead of separated from the emulsion on the film. The second difference is that the lens opening does not affect the dot formation or contrast. These two factors will be controlled by the density gradient of the dots on the screen and through use of filters placed in the lens of the camera during the exposure. If the contrast of the original copy is too high to reproduce well, a Kodak Wratten Filter Number 4 (a yellow filter) is placed in the lens slot during part or all of the exposure. This will give a negative with a density range shorter than the original subject. If no filter is used, the density range will be approximately that of the copy, if the correct exposure is

with the desired characteristics. The camera operator still must be able to judge tone values and determine the correct amount of exposure through what filters, if any, if the resulting negative is to be suitable for offset lithography.

To aid the photographer in selecting the proper exposures an exposure guide is furnished with each screen. This guide has a step gray scale attached to it to be used in judging tones or contrast of the original copy. After determining which step on the gray scale represents the lightest tones on the original copy and which step corresponds to the deepest tones, the operator can refer to the guide and find what proportion of the exposure should be made through the yellow filter or rose filter, or perhaps no filter at all will be required for any of the exposure. Many experienced camera operators claim that the exposure guide does not give satisfactory results and have set up their own scales for determining how to make the shots.

With the exposure guide a gray filter is supplied which can be used for giving a flash exposure. This exposure is made in much the same manner in which a flash exposure is made with the ruled screen, except that in the case of the contact screen it is intended to flatten the negative instead of "putting a core into the shadow dots." If the original copy has such a high contrast that even by giving the major portion of the exposure through a Number 4 filter it is still impossible to make a good negative, the yellow filter may be removed and an exposure may be made either with a flash lamp or with a white sheet of paper on the copy-board. Since the size of the lens aperture has no effect on the size of the dots, this exposure may be made equally well either by leaving the lens setting the same as it had been for the balance of the exposure and using the gray filter or by reducing the size of the lens opening and not using the filter.

Since most process lenses give sharp resolution even with the lens open to $f/16$, exposures may be reduced to half that used for $f/22$ without affecting the size of dots.

Figure 2 shows the front side of the Eastman magenta contact screen exposure guide. The gray scales on the top and side are those used in judging the density range of the original copy. If, for example, the copy has fair contrast and the high-light portions correspond to the Number 1 square on the gray scale and the deepest shadow density is equivalent to Number 13 on the shadow portion of the scale, by following the lines over from the high-light density and down from the Number 13 square onto the striped portion of the card, the square marked 6:20 and :45 will indicate the correct exposure to give.

The upper stripe (which is yellow on the card) shows how much exposure should be given with the yellow filter, and the middle stripe shows how much should be given with no filter in the camera. In this instance, then, the exposure should be six minutes and 20 seconds with the yellow filter and 45 seconds with no filter. As indicated on the chart, these values were determined for use with the lens open at $f/22$ and the camera set for same size reproduction. The arcs were supposed to be a pair of 35-ampere lamps placed four feet from the copy. Also the lens was hooded to shut out all of the extraneous light.

Should the copy be flat and have a highlight density corresponding

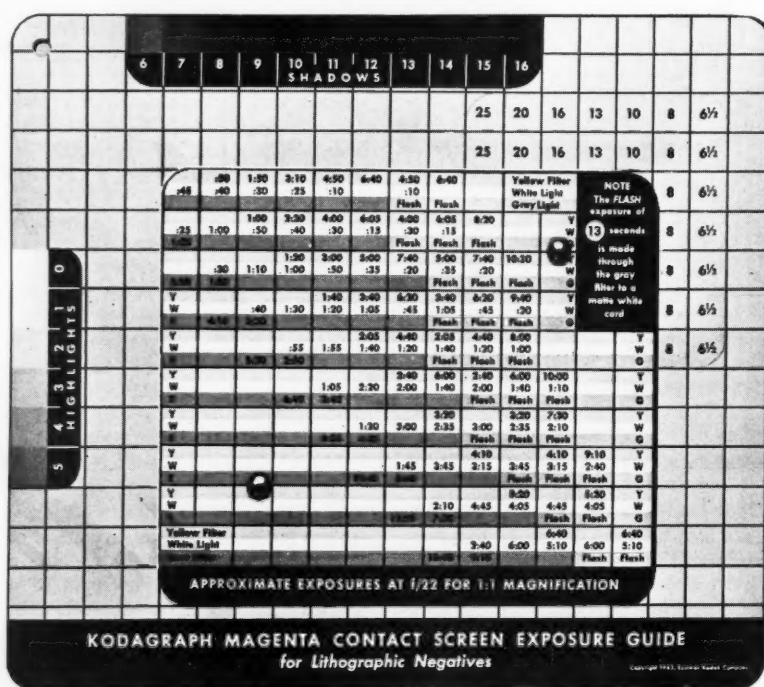


FIGURE 2

Front of guide described in the article. Gray scales on top and side judge intensity range of copy

given. Should it be necessary to increase the density range due to the copy being exceptionally flat, this can be done by giving part or all of the exposure with a Wratten Number 30 (rose colored) filter.

It is easy to see that the use of the contact screen in no way assures automatic production of a negative

Some have even gone so far as to set up guides or charts which involve the use of filters other than the ones specified. For example, one operator has worked out a system for improving flat copy which involves the use of Wratten Filters from Number 28 to 34. Such a technique could be recommended for use only by experts.

to the step Number 2 and a shadow density corresponding to Step Number 10, the square showing the exposures to use indicates that none of the exposure should be made through the Number 4 or yellow filter, and a 55-second shot should be made with no filter. The bottom line or stripe indicates that an exposure of two minutes and 50 seconds should be made with a Number 30 (rose) filter.

By this combination of exposures a flat piece of copy will be made to produce a negative with a normal density range. However, should a very contrasty piece of copy be encountered, with shadow areas equal to Step Number 14 and the highlights equal to Step Number 0, this too can be made to reproduce a negative with a normal density range by giving a five-minute exposure with the Number 4 filter and a 35-second exposure with no filter. To further flatten the negative, a third exposure or flash is made with the neutral gray filter and the duration of this exposure is found in the window in the solid black panel.

The striped portion of Figure 2 with a black panel in the upper right-hand corner is actually a separate card fastened to the guide which contains the gray scales. Figure 3 shows the reverse side of the card. By shifting the card to the left, the design in the upper left-hand corner shows that smaller shadow dots would result if this new series of exposures were used. Likewise, by shifting the card upward and to the left, more contrast would be gained if these new values were used. Thus it can be seen how it is possible through the use of the magenta contact screens and the filters to obtain the same results in black and white reproduction as those obtained through the use of the ruled screen and various lens openings.

Figure 3 also shows how by varying the lens opening when enlarging or reducing copy, values given on the face of the card can be used. As previously stated, these exposure times will seldom work out perfectly in a shop and the cameraman will be forced to work out his own schedule of exposures to suit his lamps and lens. Nevertheless, the chart has more use than just to illustrate what can be done with the contact screen. It can be used as a starting point from which the beginner can determine what additional compensation must be made.

For example, if a piece of normal copy with a highlight density equal to Number 1 on the scale and a

shadow density equal to Number 10 will not produce a negative with sufficient density when given an exposure of one minute and 30 seconds, it is obvious that all of the values are too low for the conditions under which the operator is working. (The Eastman Kodak Company has its representatives calibrate the equipment customers are using, showing them how to allow for differences.)

All of the Eastman data is based on the use of Kodalith Orthochro-

matic film, which is supposed to be developed a full two minutes in Kodalith developer at 64° F. Toward the last of the development the photographer should watch carefully and examine the negative with a glass. Full development should always be given, but this watchfulness might save an exceptional negative.

Another advantage of the magenta contact screen is that it can be used for making positives for deep-etch platemaking in addition to negatives for albumin. Although the orange screen and the magenta negative will give much more faithful tone rendition when properly used, the contact positives from screen negatives made through the magenta screen can be made to give far greater accuracy than is possible through use of the ruled screen. It is claimed that the diffusion of light by the silver image on the negative

makes the accuracy of the rendition inferior to that obtained through the use of the orange screen, but the graduation in density of the dots themselves in the magenta screen is capable of reproducing the tones found in the original copy so much better that even with the loss due to the diffusion, the screen still permits more faithful rendition.

Improved process color work can also be made through the use of the magenta contact screen. There are

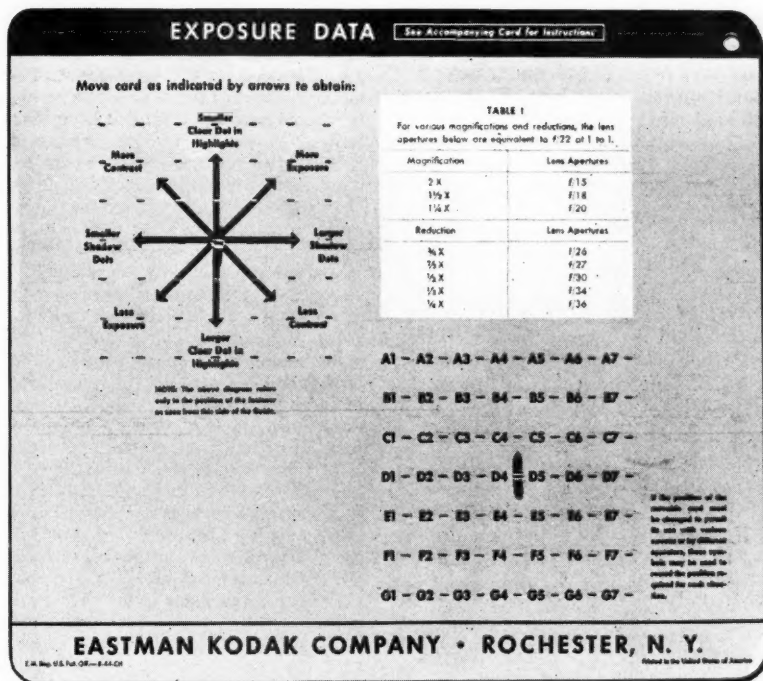


FIGURE 3
Reverse side of exposure guide gives exposure data, showing how values on front can be used

some disadvantages to its use. A continuous tone separation must be made first from which a halftone positive is made in the camera. Here filters are used in exactly the same manner for controlling contrast as they are in photographing black-and-white copy. Since many shops operate from continuous tone negatives, this offers no difficulty to them. However, the greatest trouble comes from the fact that the screens are rectangular and it is not possible to change the screen angle by simply revolving the screen as is done in the case of the circular ruled screen.

It is therefore necessary to be able to place the transparencies in the copyboard at the various angles required. With some copyboards this is possible but in other cases the copy itself must be turned to the various angles at the time the separation negatives are being made. This is

especially bothersome if glass rather than film is being used. Still another difficulty encountered because of the screen being rectangular is the size of the positive it is possible to reproduce. The diagonal of the largest positive can be only slightly larger than the shortest dimension of the screen. Although screens are now made in rather large sizes, this still is a limiting factor.

Just because a contact screen is made of film rather than glass does not mean that it is any less delicate. Its replacement cost is not nearly as great as a ruled screen, but the contact screens are rather easily damaged and will not, under any circumstances, last as long. They must be kept clean and be brushed with a soft camel's hair brush each time that they are used to remove any dirt. They scratch very easily, as all film does, and since they are brought into contact with both the vacuum-back and the unexposed film the chance of dirt or other foreign material scratching their surface is far greater than it is with the ruled screen. However, with proper care, they are economical to use and are capable of superior tonal accuracy.

NO. 5 IN A SERIES
OF SUGGESTIONS ON

*How to Avoid
SET-OFF*

★ When offsetting of ink from a printed sheet to the sheet following occurs, the source of the trouble may not be the use of the wrong stock for the job, or improper makeready, or some faulty mechanical adjustment. Look into this possibility: **IS FRESHLY PRINTED STOCK BEING HANDLED PROPERLY?**

Particularly if the printing form is the least bit heavy, careless handling of freshly printed stock is almost certain to cause set-off.

If weight other than the weight of the stock is placed on the pile, or if the pile is twisted or roughly handled, set-off is bound to result.

A little tender care in the handling of freshly printed stock will save a lot of spoiled sheets and lost tempers.

—Courtesy E. J. Kelly Division of
Sun Chemical Corporation, Kalamazoo

OFFSET QUESTION AND ANSWER DEPARTMENT

Send in your queries on any phase of lithography
for answer in this department by Charles F. King

GLOSS ON LABELS

Enclosed you will find a sample of some label printing I have been experimenting with. Our equipment consists of a small model Multilith duplicator and the label was printed on it. The method was to take a proof from the label cuts onto the Multilith Blue Master, a paper printing plate, and then print from it using ink usually used for more extensive ink coverage on large bodies of solid matter or for halftones.

However, although it appears to be solid enough, there does not seem to be any sparkle, snap, or gloss about it. I understand that this is characteristic of offset printing due to the water involved. I believe, though, that new developments have been made in the offset field involving new uses of varnishes, including overprint varnish, but I have never seen anything on how to achieve more gloss in offset printing. I wonder if you can advise me specifically just how this effect can be obtained. Is overprint varnish printed over the printed label or is it mixed in with the ink? If so, what proportions of varnish to ink? Or is the label run through a second time using the same plate and overprint varnish alone imprinted thereon? If so, should the first color (black in this case) be allowed to dry or set for any particular length of time, or should the overprint varnish be imprinted immediately after?

I would greatly appreciate your advice in this matter, even though you believe that the Multilith cannot be used in these applications. Also I would be thankful if you could advise me of a book which goes into detail on how the various effects in printing are achieved in offset, and just what proportions of inks, varnishes, and driers are used as a general rule for the purpose of obtaining these results.

Before answering your inquiries let me first compliment you on the dense sharp print you have on the label you sent me. Except for the extreme right edge of the large label, where it appears that you failed to get a good transfer from the letterpress plate to the paper printing plate, your label would be considered to be excellent by any standard for printing by any process. Neither letterpress nor any other size or make of offset press could be expected to lay a denser or more uniform film of black ink on that stock

than you have done. Why then did you not achieve the result you had expected? Because it is not possible to get an ink to gloss on soft highly absorptive sheets like the one on which you were printing. Had you run an overprint varnish over this label, which incidentally should only be run after the ink is completely dry, you would have enhanced the brilliance and sparkle but little. In addition, had you attempted to varnish the whole sheet and not just spot varnish the printed areas, the label would be nothing but a dark dirty mess.

Many of the unusual effects which appear on labels are obtained by the use of special papers designed for the label industry and special inks made to be used with these stocks. The usual procedure is for the label manufacturer to submit to the ink-maker a sample of the stock and a description of the result he wants to get, and a special ink is formulated to produce just this effect. Generally the operators of Multilith and other duplicating equipment do not purchase ink in sufficient volume to warrant having special inks formulated, and I am not sure how well this equipment can handle the label stocks which are capable of producing a high gloss.

No! I am very sorry. I cannot recommend any book which tells in detail how the various effects are achieved in offset printing. Do not try to improve on the inks you use. If you are not satisfied with the effect you are getting or wish to produce some special effect, consult your ink supplier and he will be able to tell you whether the idea is practical. I greatly admire your desire to learn and hope that I have not been too discouraging. There is too much to the lithographic process for it to be learned in a few weeks or months. Even though there were a complete description of all phases of the process available (and there is not) it would be impossible for a person to appreciate the significance of the statements contained therein unless the points covered had been encountered in actual practice.

ADJUSTING THE INK

I have been told that in the past pressmen always added compounds and varnishes to their ink in order to adjust the body of the ink to suit the stock that the job was to be run on. I have also been told never to do this since it weakens the color and makes it necessary to carry more ink and will give a filled up appearance to the print. Is this correct?

It is too bad that pressmen were ever permitted to add to inks since they often did more harm than good. The advent of ready-to-run inks certainly was a great help to the lithographic industry, although there may be occasions when even these will need to be altered to suit conditions. Regarding the idea that adding reducers weakens an ink and causes fill-up, this is not necessarily so. Certainly any time anything is added to an ink it will reduce the strength of that ink but if these additions cause the ink to transfer more completely from the plate to the blanket and from the blanket to the paper the likelihood of fill-up is lessened rather than increased. This is true even though it means more ink must be carried in order to maintain color.

COLOR SEQUENCE

Recently we were given a job to run which was a black and white photograph with faked color overlays. As a result, the only plate which carried all the image was the black. I wanted to run the black plate first as a key and then follow with the other colors. The pressroom foreman said that this was impossible and that the yellow had to go down first. If it did not, the black would look like a sickly green. I said that a transparent yellow could be used and then the black would be black. The pressroom foreman said that even the best transparent yellows would spoil the look of a black if they were printed over it. All in all, this job must go through a single-color press six times. It certainly would be a help if we could print the black down first.

You do not say what type of job this was, but if it is a magazine illustration or some other job which does not have any light-fast requirements, your inkmaker should be able to furnish you with an ink which would print over a black so well that it would be impossible for even an expert to detect that the black was printed first down. If the job is a label or some other specialty which requires light-fast color or has other special requirements, the inkmaker may not be able to furnish a yellow which will be transparent enough not to show on top of the black. For most commercial work, good transparent yellows and other colors are available.

Split Fountain Achieves Twenty-Two Colors in Four Impressions

● ASIDE FROM consideration of the time and money saved, the Wickersham Press, New York City, accomplished quite a feat by printing twenty-two colors in four impressions in a split-fountain operation. The job was a cosmetic color chart, vying the rainbow, of co-ordinated makeup—all the varicolored stuff women put on their faces: lipstick, powder base, rouge, mascara, and

Capturing in ink the colors of the original samples used in milady's makeup was entrusted to an ink manufacturer, who mixed the inks specially. The fountains were carefully watched throughout the run to see that strict consistency of color was maintained.

No gain in quality could have resulted if the color chart had been printed in the customary fashion—



Illustration shows difficult split-fountain operation for cosmetic color chart as viewed from top, with split rollers and six sets of electros on each press cylinder of the two-color heavy-duty rotary press

nail polish. Differences in the many tints and tones are extremely delicate. The chart was designed for Fuller Brush Company by Downey & Associates.

Each fountain of the heavy-duty two-color Cottrell sheet-fed rotary press chosen for the work was split by dividers into eighteen sections containing three colors duplicated six times across the press. A total of thirty-six sections resulted when this formation was repeated on the opposite fountain, which carried eighteen different colors. Colors were kept evenly distributed from the two fountains by a battery of eighteen rollers cut to the exact widths of the divided fountain lined up to feed these rollers.

eleven trips through the two-color press—but the cost would have increased considerably. Time of printing was reduced one-third, with the high-speed standard of three thousand sheets, 36 by 48 inches in size, printed every hour. Thirty-six color charts were cut from each sheet, the maximum use of the paper.

Wickersham Press is properly proud of the intensified economy demonstrated on this job, and of the meticulous handling of it so that the high quality, so essential in this case, did not suffer.

In these days, when the utmost consideration must be given to maximum efficiency, such careful planning of production is especially noteworthy.

Safety Lessons May Be Learned From Others • *By Ernest W. Fair*

●THERE'S no end to the story on safety, for each year brings forth new ideas on safety measures for printing plants, and re-emphasizes old and still very important factors.

Experience stories from accident records offer invaluable lessons in safety. In the paragraphs to follow are summarized the more important safety pointers. They form an excellent guide for any plant superintendent and his staff.

1. Every unit should be regularly checked for safety from the source of power to the unit itself, to discover warnings of future trouble.

2. Reliable starting and stopping equipment is an absolute must; too many accidents are caused because unit starting and stopping equipment faltered and lacked response.

3. Wage a constant battle to eliminate dampness, exposure to steam, heat, cold, grit, from belting.

4. Mechanical guards must be placed on shaft couplings, collars, sprockets, set-screws, pulleys, gears, keys, and chains—not just on the transmission equipment.

5. Hydraulic equipment should have guards over the operating cylinders and other operating parts.

6. Superintendents and workers should keep a constant check on all small electrical tools and devices; replace worn cords at once.

7. Keep all outlet boxes, switch panels, and so on, free of lunch pails, tools, and small parts; nothing should be there other than the electrical parts for which they are built.

8. Maximum precautions in the handling and use of all acids, caustics, and alkalis, should be known and observed by every employe who comes in contact with them.

9. Work clothes must be properly protective; slip-shod enforcement of safety precautions along these lines still results in accidents. Accept no alibis concerning safety clothing.

10. Be sure workers know how to lift heavy objects; back strains result most frequently if workers bend at the waist when leaning over to pick up heavy objects.

11. Hand protection reduces injuries from rough or sharp materials. Too many accidents occurred in 1948 because someone took an exception to this rule.

12. Know the safe limits of all hoisting apparatus and stick to these limits. Overloading lifting apparatus caused many an accident.

13. No adjustment, repair, or oiling should be made on any conveyor unit while that unit is in motion.

14. Control devices should be installed at frequent intervals for all power-driven units; a control should always be close at hand.

15. Use safe-footing rubber matting or other anti-slip floor surface wherever needed; when a question exists as to whether or not it should be used, it pays to take no chances.

16. Keep floors in good condition and aisles well marked, particularly in storage and maintenance rooms.

17. Exhaust systems are needed wherever fumes may collect.

18. Mishandling of the small tools (neglecting to keep them in proper condition and leaving them in dangerous places) causes many minor and sometimes fatal accidents.

19. Be sure everyone knows what to do in case of fire. Have the fire-fighting equipment immediately at hand wherever a fire may spring up.

20. Leave sufficient space around each unit of equipment for normal operation and repair of that unit. Crowded conditions are bad.

WATERMARKING AS ADVERTISING

There is some justification to the concept that advertising stems from the practice of watermarking paper in the thirteenth century. The early watermarks were symbolic designs making it possible for a papermaker's customer to identify his product. The sign outside an inn representing the Devil and St. Dunstan identified the place definitely, which words could never have done because of the widespread illiteracy of the times. Thus it becomes evident from this point of view that these early watermarks were either means of identification of a product or trademarks, in either of which instances they functioned as advertisements in embryo.

—DAVID T. ARMSTRONG

21. Approaches to all the aisles, stairs, and all other thoroughfares should be clear at all times.

22. Stairways should not be used even for temporary storage of anything; see also that they are properly lighted even during the daytime.

23. Floors must be maintained free from holes, uneven surface, and from other obstruction.

24. Inspect ceilings frequently for loose plaster and boards.

25. Keep skylights and windows clean and in good maintenance all the time; broken panes should be replaced, never repaired, as fast as they occur. It's the one safe practice. Broken glass is dangerous.

26. Provide proper illumination around all work places; money is not saved by permitting dark corners.

27. Night lights should be located throughout all parts of the building to facilitate the work of night watchmen and prevent their tripping over objects on the floor.

28. Cans should be available to hold cotton waste and oily cleaning rags. Only those with tight fitting lids should be used.

29. Check all chains, cables, ropes, and other equipment that is subject to strain frequently.

30. Make minor repairs immediately. Tighten the screw the moment its loose condition is noticed.

31. Know the cause of every accident that occurs and see to it that the cause is eliminated if possible.

32. When an accident happens, let every employe know exactly what caused it and how it could have been avoided.

33. Enforce the safety rules with patience and perseverance. Avoid threats, insults, and discharge slips. Test after test made in all kinds of plants last year showed that the first way pays the best results.

34. Keep walls and ceilings properly painted to provide the maximum reflecting surfaces.

35. Wipe up all oils or greases spilled at the time of lubrication *then and there*. Don't wait.

36. "Horse-play" is always dangerous on the job. Let the individual who delights in practical jokes and horse-play practice elsewhere!

37. Green employes cause accidents. Make certain new employes receive accident prevention training, thoroughly understand their jobs and equipment to be used.

38. Have a system of immediate reporting of minor maladjustments of machines and equipment. Little things, though often harmless in themselves, invariably lead to accidents and trouble of all kinds.

How to Control the "Color" of Your Black and White Designs

● IS BLACK a color? No. Technically speaking, black is the absence of all color. But various values of gray, in the blocks of text matter in black and white designs, can influence markedly the "color" of a piece.

This color (or tone value, if you prefer) is controlled by two factors: (1) the weight of the type style

type style and leading between lines are the controlling factors.

Fortunate is the typographer who can work out the typography of a printed piece in conjunction with the artist, layout man, and copywriter—and have the copy written to fit the design. Usually, however, the procedure is that the typogra-

pleasingly harmonize with the illustration and decoration, or be in effective contrast with them.

The two demonstrations on this page indicate how the "color" of a black and white design can be controlled by choice of type style and leading. In the first example, the lightweight member of a modern



Need a helping hand to make that dream home a reality? Savings & Loan Association has given invaluable financial assistance to prospective homeowners for over half a century. Need a helping hand to make that dream home a reality? Savings & Loan Association has given invaluable financial assistance to prospective homeowners for over half a century. Need a helping hand to make that

Saving & Loan Association



Need a helping hand to make that dream home a reality? Savings & Loan Association has given invaluable financial assistance to prospective homeowners for over half a century. Need a helping hand to make that dream home a reality? Savings & Loan Association has given invaluable financial assistance to prospective homeowners for over half a century. Need a helping hand to make that dream home a reality? Savings & Loan Association has given invaluable financial assistance to prospective homeowners for over half a century. Need a helping hand

Saving & Loan Association

In the advertisements above, both blocks of text matter are set in 8-point type. In the example on the left, a type style of light weight is three-point leaded to achieve a gray tone in pleasing harmony with the weight of the pen-line drawing. At the right, a heavyweight type, set solid, results in an almost black tone value which strikingly contrasts with the weight of the illustration. Both types are 8-point; size does not determine tone value

being used, and (2) the leading between lines. The first factor is obvious; a block of text matter set in Bodoni Book is gray and delicate in comparison with the rugged massive effect achieved by a block of Stymie Extrabold, for example. And a comparison of a block of type set solid with the same style and size of type three-point leaded reveals at a glance how definitely tone value is controlled by leading. Type size does not control tone value—weight of

pher must take the copy, written without consideration for a preconceived layout, and attempt to make it fit the design. This sometimes results in a compromise, but even then a skillful selection of a type style, and the right amount of leading, usually achieve an acceptable job.

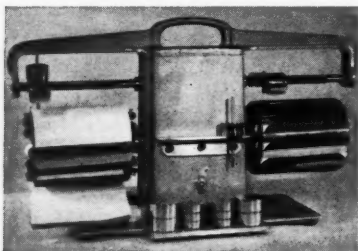
So the typographer's task is twofold: first, to select a fitting type style for the subject matter; secondly, to arrive at the tone value in the block of text matter that will

square-serif type family has been three-point leaded to obtain a gray tone in harmony with the pen-line technique of the illustration. The type style selected is only an arbitrary choice; numerous other lightweight types would have served.

In the exhibit on the right, the heavyweight member of a modern sans-serif type family, set solid, produces an almost black tone value which strikingly contrasts with the gray illustration.

What's New? in Equipment and Supplies

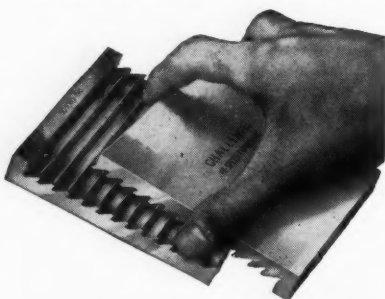
THE INK DRYOGRAPH announced by Everett F. Carman and William F. Huck was designed for measuring the drying of printing inks. It automati-



Dryograph for measuring drying of printing inks

cally tests twenty-four printing inks on paper at one time, and will make a record for twenty-six hours. Attachments enlarge its scope of usefulness to cover rub and scratch tests.

CHALLENGE Machinery Company has announced an innovation in printers' furniture with its new Hi-Speed furniture which will expand from 30 picas, closed, to 50 picas, open, and is expandable 2 ems at a time through a series



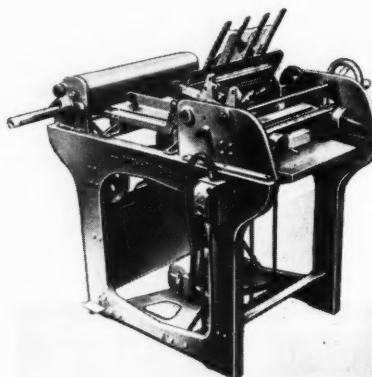
Hi-Speed furniture expands from 30 to 50 picas

of steps which form diagonal ridges. These ridges dovetail so as to form a perfect fit which prevents slippage. The furniture is made in four sizes: 15 by 30 ems, 20 by 30, 25 by 30, and 30 by 30.

CASTOMATIC Linotype, Monotype, and Mor-Tin replacement alloys in ingot form have been announced by the Federated Metals Division of the American Smelting and Refining Company. The Castomatic type metals are

manufactured by patented casting machines operating on the die-casting principle. Molten metal is contained in a completely closed system from melting kettle to mold. Operations are automatic and are timed to fractions of a second by the electronic controls. The method is said to have virtually eliminated shrinkage porosity and segregation of the elements in the alloy, resulting in unusually fine grain structure.

A MACHINE for which it is claimed that 1500 periodicals can be wrapped by it in an hour—the new Cornerstone magazine wrapping machine—is being manufactured by Hawthorn Baker,



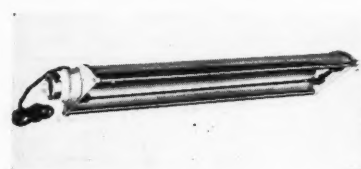
New Cornerstone magazine wrapping machine

Limited, in England. Its features are simplicity of operation, high speed, and small size. Made of lightweight metal, it is said that two men can easily move the new machine.

Addressed wrappers are piled in the feeder at the rear of the machine and are strip-gummed from a cam-operated gummer which contains a reservoir for cold gum. Wrappers go on short conveyor belts to where magazines are fed by hand to fall in predetermined position, a procedure which controls the amount of overlap.

Magazines and wrappers are conveyed to a rolling unit which ejects them at the side of the machine, ready for the mails. Magazines up to 12 by 14 inches may be handled, and wrappers from 3 by 7 inches to 12 by 14 inches. Any normal thickness can be run through the Cornerstone.

THE PARABOLIC GLO heater for drying ink and glue is manufactured by Herbert Products, Incorporated. Cylindrical in shape, the electric heating



Parabolic GLO heater for drying ink and glue

unit delivers almost the entire infrared band. The design is said to permit more rapid heating and cooling, reducing the warm-up time and rapidly relieving sheet or web of intense heat when the heater is turned off. Heaters with thermostatic control are available for maintaining predetermined temperatures. Parabolic GLO heaters are made in a wide variety of sizes and wattages.

ALUMINUM alloys are being made by Cheskova, Limited, of Bolton, England, for silk screen printing frames. A 10-inch square frame weighs only 22 ounces. Joints are welded. An undercut recess holds a thermoplastic substance which is softened before the screen is stretched in place; when it cools, the screen is held in firm, even tension. Heat is applied to the plastic to strip the frame.

MERGENTHALER Linotype Company has added four new sizes to its family of Gothic 17 with 19, the sizes being 12, 14, 18 and 24 point. Gothic 17, used for classified display, is now available in sizes from 12- to 24-point, with a range from 6 to 36 points in process.

12 Point Linotype Gothic 17 with 19

LINOTYPE abcdefghijklmnopqrstuvwxyz 1234
LINOTYPE abcdefghijklmnopqrstuvwxyz 1234

14 Point Linotype Gothic 17 with 19

LINOTYPE abcdefghijklmnopqrst 1234
LINOTYPE abcdefghijklmnopqrst 1234

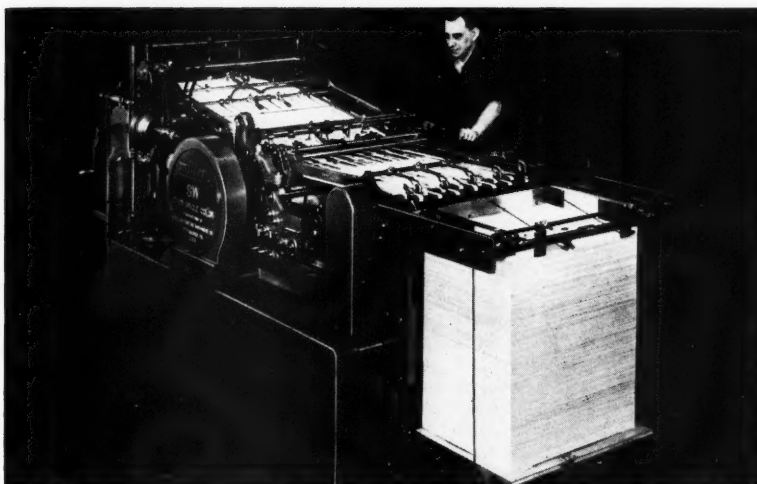
18 Point Linotype Gothic 19 with 17

LINOTYPE abcdefghijklmn 123
LINOTYPE abcdefghijklmn 123

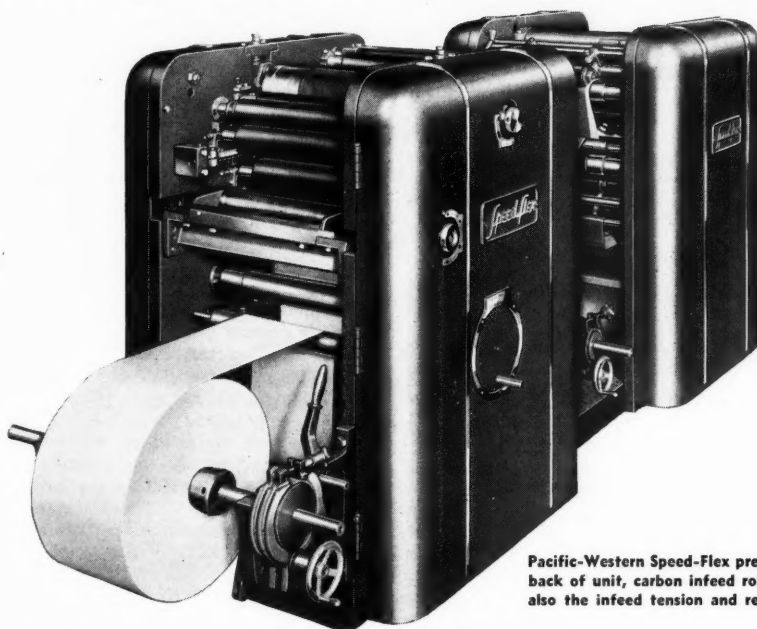
A NEW single-color automatic cylinder letterpress, 21 by 28 inches, has been announced by the Miller Printing Machinery Company. The new press (model SW) is said by the makers to have simplicity and rugged strength of a big cylinder in a relatively small automatic press. Maximum sheet size is 21 by 28 inches; minimum is 8½ by 11. Over-all dimensions of the press are 7 feet 6½ inches by 13 feet 9½ inches. The speed range is from 2750 to 5000 an hour.

THREE NEW printing presses have been announced by the Western Gear Works: the Pacific-Western manifold-ing press; the Speed-Flex, which uses rubber plates; and the Rotograf, a web press for rotogravure.

The Pacific-Western press will print up to four webs, each a different color or weight of paper. With four webs it



New single-color automatic 21x28 cylinder press made by Miller Printing Machinery Company



drawn around the cylinder, similar to web-offset-press methods. The plate is inked and printed in the same manner as a standard rotogravure cylinder. Each unit of the Rotograf has one color cylinder and units may be coupled together as desired. The units also have a turnover bar and drying oven. A work-table cabinet at the side of the press provides storage for ink and solvent. Ink may be pumped out of the lines and solvent pumped in for washing the press merely by turning a valve. Impression is accomplished by hydraulics, controlled simultaneously on all units by a valve mechanism.

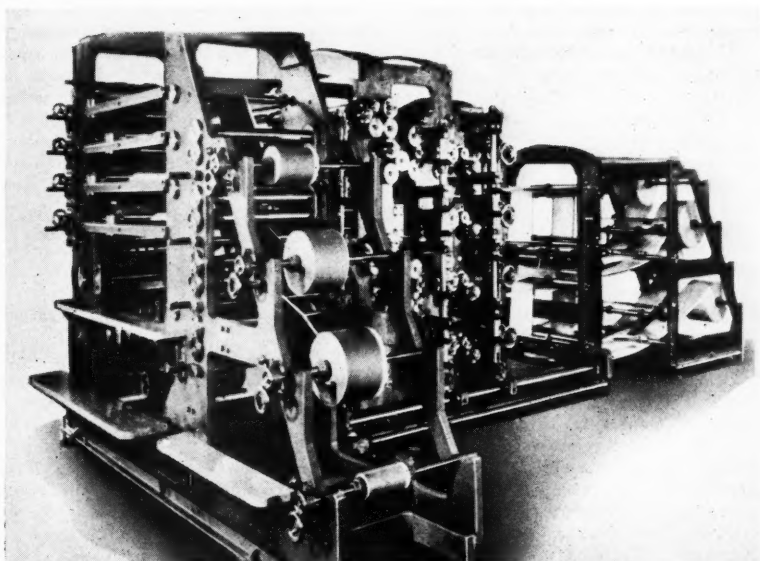
Orville Dutro & Son engineered all three of the presses, designing the Speed-Flex press. Clarence L. Johnston designed the Pacific-Western manifold-ing press.

Pacific-Western Speed-Flex press (left). Below, manifold-ing press, gear side, showing back of unit, carbon infeed roll stand, gear side of printing units, and ink carriage, also the infeed tension and registering device, and the roll stand for printed webs

will print two colors on the face of each web, or two colors on the face of two and one color on the face and one on the back of two, or one color on the face of four and one color on the back of four. Numbers and strike-ins in an additional color can be printed on the face of all webs. Stub and voucher perforations and inserts up to four carbons are pasted together at the stub cut-off, and are delivered 17 inches in length, up to 15 inches wide, at a speed of 12,000 an hour, depending on weight and grade of paper.

Two standard models of the Speed-Flex press are now available, with one printing unit or two. Utilizing rubber plates, the press is designed for speed, flexibility, and for low operating costs. Preregistered plates are mounted on brass .011-inch thick. The press may be used for multiple-color printing, numbering, strike-ins, perforating, gluing.

The Rotograf web press operates with a thin metal wraparound plate





The Month's News



GIEGENGACK HEADS EXPOSITION

Offices of National Graphic Arts Expositions, Incorporated, were opened in Chicago on May 1, at 105 West Monroe Street, following announcement in New York that A. E. Giegengack had agreed to accept the responsibility of taking over complete management of the Sixth Educational Graphic Arts Show. The exposition will be held September 11 to 23, 1950, in the International Amphitheatre, Chicago.

Seven international graphic arts associations have scheduled their yearly conventions to be held simultaneously with the exposition, and others are expected to make similar arrangements. Space available in the Amphitheatre, said to be twice the amount offered for any previous graphic arts show, is expected to make possible the greatest array of displays covering printing and allied fields that has ever been brought together.

Mr. Giegengack, who was president of the exposition corporation when it managed the Fifth Annual Graphic Arts Show in 1939, was elected president for the 1950 event at a meeting in New York. Shortly thereafter he was persuaded by the board of directors to take over active management, his present business associates extending him a leave of absence for the job. Since his retirement as Public Printer of the United States in March, 1948, Mr. Giegengack has been engaged in printing research work for an investment corporation in New York City.

The other exposition officers elected were: the senior vice-president, Fred Hoch; vice-presidents: Gracie Oakes, Carl E. Dunnagan, R. Verne Mitchell, Joseph F. Herberger, and Frank Beatty, Chicago.

Representing International Craftsmen on the board of directors are Messrs. Giegengack, Hoch, Oakes, Herberger; Russell J. Hogan, Joseph J. Skach, and Edward Christensen.

Representing employing printers on the board are Messrs. Dunnagan and Beatty; Allerton H. Jeffries, and Paul C. Clovis.

Other representations on the board include: Frederick H. Lutz, trade compositors; Donald C. Brock, bookbinders; Lester A. Neumann, International Supply Salesmen's Guild; Charles C. Walden, trade press. Printing equipment field is represented by Mr. Mitchell, Neal Dow Becker, Jack Eddy, and Edward G. Williams.

The executive committee consists of Messrs. Giegengack, Beatty, Brock, Christensen, Clovis, Dunnagan, Eddy, Neumann, Oakes, and Skach.

FORM GRAPHIC ARTS FRATERNITY

Printing students at the South Dakota State College and the University of California Santa Barbara College, are organizing a professional graphic arts fraternity, the purpose of which is to maintain relations between the graphic arts industry and collegiate institutions, and to promote social contacts among its members. Those interested may get in touch with Don R. Maxwell, Printonian Club, South Dakota State College, Brookings, South Dakota.

Current News and The Bible

— BY DEACON CLEARSIGHT —

In his recent speech at Boston, Winston Churchill spoke of the need of our having strong hearts and nerves in these times of stress; he referred to "revealed religion," to face the mystery of life; and closed his masterly address on current international conditions by telling us to "fear God and nothing else."

One of the hymns we sing carries the message that "God moves in mysterious ways, His wonders to perform." Such a faith in the living, omnipotent, omniscient, omnipresent God has through the ages comforted, inspired, and encouraged believers, and given to them strong hearts and nerves in times of disquietude and in times of peace. Our own immortal Abraham Lincoln expressed it thus: "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

Here are some passages from Holy Writ:

"And He (God) said to man: Behold the fear of the Lord, that is wisdom: and to depart from evil is understanding." (Job 28:28, Catholic version.)

"The beginning of wisdom is the fear of the Lord." (Psalm 111:10.) "The fear of the Lord is the beginning of knowledge: wisdom and instruction fools despise." (Proverbs 1:7, Jewish version.)

"The secret things belong unto the Lord our God: but those things which are revealed belong unto us and to our children for ever, that we may do all the words of the law." (Deuteronomy 29:29, Protestant version.)

PIA RECEIVES CITATION

The Certificate of Tribute awarded annually by the United States Chamber of Commerce was presented to Printing Industry of America, Incorporated, on May 3 in Washington, D. C., at a dinner held by the C of C. Carl E. Dunnagan, president of the PIA, accepted the citation from Earl O. Shreve, president of the Chamber.

"In choosing the recipient we select an industry and an association of the highest prestige and of definite accomplishment," said Mr. Shreve. "While Mr. Dunnagan and his association are a symbol of all American business organizations, we simultaneously recognize the essential greatness of the printing industry and the effectiveness of its association."

When he accepted the certificate, Mr. Dunnagan paid tribute to volunteers on PIA committees and to James R. Brackett, the general manager. "I am proud of the fact," he stated, "that never have we asked a man to perform a service for his industry and been refused the help we requested."

A copy of the citation, which was designed and printed by Richard N. McArthur of Atlanta, Georgia, will be presented to each of the forty-seven local associations which are federated in Printing Industry of America.

AD CAMPAIGNS WIN AWARDS

Harris-Seybold Company has been awarded a first-place sterling silver plaque for its insert program in graphic arts and advertising journals in the seventh annual business papers advertising contest sponsored by the Associated Business Papers. Fuller & Smith & Ross, Incorporated, the advertising agency, prepared the campaign, which competed in the service and group advertising division.

A three-year institutional campaign, the inserts sell the advantages of quality lithography to buyers of printing. One of the inserts recently received top recognition from the New York Art Directors Club, winning the club's award for distinctive merit in magazine art, and also the engravers' award for excellence in reproduction.

In the group of advertisements concerning operating and maintenance parts and materials, du Pont won a silver plaque for its campaign on "Photolith" graphic arts film. The du Pont ads were prepared by Batten, Barton, Durstine & Osborn, Incorporated.

REPORT ON MAGNESIUM PLATES

Use of magnesium alloy in making printing plates is the subject of a report published by Printing Industry of America. The comprehensive report is based on co-operative research and operation studies conducted by the PIA and the Government Printing Office. Compiled by Fred J. Hartman, director of PIA's research library, the report includes evaluation of magnesium alloy plates, some descriptions of experiments in their application, instructions for processing and use of them on presses, and some case studies.

The report is available at PIA headquarters in Washington, D. C., for \$10 a copy.

ORDERS RUBBER PLATE PRESSES

Two rubber plate pocket-book presses have been ordered by W. F. Hall Printing Company, Chicago, from the Babcock Printing Press Corporation, of Canton, Ohio. Four large Babcock web-fed magazine presses have been installed in the Hall plant within the past year.

INDEPENDENTS WIN VOTE

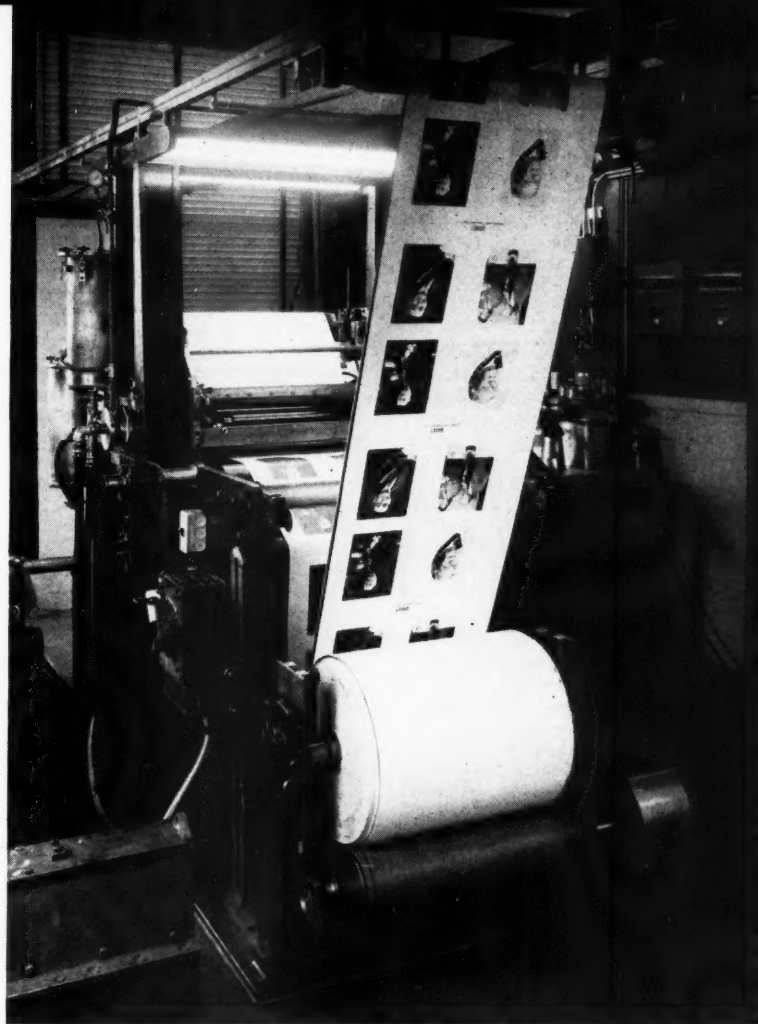
In an election on May 18, members of Milwaukee Local Number 23 of the ITU voted a majority of offices and delegate posts to candidates who are opposed to the administration of Woodruff Randolph, ITU president. Six pro-Randolph candidates were successful.

NYEPA ELECTS OAKES

Members of the New York Employing Printers Association elected A. F. Oakes president for the coming year at the annual meeting and dinner on May 23. More than 700 members and guests were present. Mr. Oakes is president of Charles Francis Press, New York City. He succeeds Sampson R. Field, president, Publishers Printing Company, as chief officer of the group.

In addition to the election of officers and directors, the meeting served as the occasion for granting an honorary membership in the association to John J. Deviny, Public Printer of the United States.

Guest speaker was Leo M. Cherne, executive secretary, Research Institute



Press used for demonstrations of "Onset," the printing system invented by William C. Huebner, Huebner Laboratories, New York City. Subject of twenty-five years of research and experimentation, system utilizes electronic force to replace pressure between inked forms and paper

of America, who spoke on the general business and economic situation. He cited statistics and data to prove that basic conditions promise a continued high degree of prosperity. The only factor standing in the way, he declared, was the pessimism or fear of business men themselves, who, in "thinking depression" were raising the chances of creating one.

The other association officers elected were: William Walling (of Rogers-Kellogg-Stillson, Incorporated), and

Cassel Ronkin (the Marbridge Printing Company), vice-presidents; Charles E. Bieth (Milton C. Johnson Company), and Harold Davis (of Davis, Delaney, Incorporated), re-elected as secretary and treasurer, respectively.

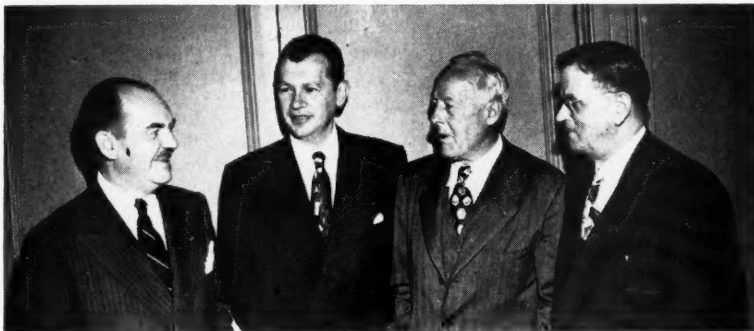
Don H. Taylor continues in the post of executive vice-president.

HUB PRESSMEN GET INCREASE

Boston Pressmen's Union 67 and Press Assistants Union 18 have signed new contracts with employers, represented by the Graphic Arts Institute of New England. Contracts are retroactive to March 1, 1949, and call for a straight 5½ per cent increase in the basic wage rate. The increase puts the basic rate for job cylinder pressmen at \$2.07. It was formerly \$1.96. An additional holiday, Columbus Day, also was granted, bringing the total to seven.

WILL STUDY INK TESTS

Under the auspices of the American Society for Testing Materials, a technical committee on printing inks has been organized to standardize the test methods applicable to evaluation of printing inks and materials used in their manufacture, also to standardize the terminology. A. C. Zettlemoyer is



New officers of Printers League (union shops) section of NYEPA, from left: William H. Walling, president; Frank N. Ehrenberg, vice-president; Eugene Kelley, treasurer; O. F. Newkirk, secretary

committee chairman; members are G. L. Erikson, M. S. Kantrowitz, E. O. Ryan, and Bernard J. Taymans. First official meeting of the committee will take place June 28 at Atlantic City, during the annual meeting of the Society for Testing Materials.

SPECIAL PIA CONVENTION TRAIN

A "convention special" train will leave eastern and southern cities on November 9 and Chicago on November 10, bound for the sixty-third annual convention of Printing Industry of America in Los Angeles, November 14 through 17. Indian country and Santa Fe, New Mexico, will be visited November 11, the Grand Canyon the following day. Points of interest on the return trip include Juarez, Mexico; Carlsbad Caverns, and New Orleans.

RECEIVES CERTIFICATE

For his outstanding help to the Printers' and Lithographers' International Relief Committee, H. A. Porter, Harris-Seybold Company, received a certificate of appreciation presented by Lee Augustine, committee chairman.

Contributions were solicited from the graphic arts industry in this country, and turned over to CARE to assist needy European printers.

The committee continues to take contributions. Checks can be made out to



H. A. Porter, Harris-Seybold Company, right, is presented with certificate by Lee Augustine

CARE but should be mailed to the committee at Box 1422, Cincinnati. Many grateful letters have been received from destitute printers abroad.

PAPER SELECTOR CHART AVAILABLE

A paper selector chart developed by Oxford Paper Company gives the suitability of grades for the various processes, along with information on colors, sizes, and weights; folding, printing, and handling qualities; recommended halftone screen ranges, and typical uses. Detailed information is given on fifteen most widely used letterpress papers and seven offset papers.

Copies of the chart may be obtained from Oxford merchants or from Oxford Paper Company, Department P-4, New York 17.

PAPER PRODUCTION DECLINES

Production of paper and board in the first quarter of this year reached an estimated 5,050,000 tons, a decline of about 8 per cent under the comparable period of 1948, according to the latest statistical summary of the American Paper and Pulp Association.

Supply and demand adjustments, the report stated, have been going on in the first quarter, with customers' inventory adjustments in some grades "bringing about a situation where orders placed with mills have been considerably less than actual consumption of paper in these grades." Analysis showed, however, that there was a slight over-all excess of production over consumption, the excess being greater in board than in paper.

Fibrous raw materials remained in ample supply, the report has revealed,

QUESTIONS IT'S A QUIZ

Answers to the following questions have appeared in the pages of *THE INLAND PRINTER* and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without looking at the answers on page 77?

Match the apprenticeships we have listed with the number of years of "training" listed below:

1. Job press feeder.
2. Job pressman.
3. Compositor.
4. Litho platemaker.
 - a. 6 years
 - b. 4 years
 - c. 3 years
 - d. 5 years
5. Extra pages can be added to what mechanically bound books when sheets are slot-punched?
 - a. Spiral.
 - b. Plastic.
 - c. Wire-O.
6. Equivalent weight for 17 by 22—16-pound basis for the 19 by 48 size is
 - a. 32 pounds
 - b. 29 pounds
 - c. 39 pounds
 - d. 35 pounds

Associate the terms listed below with the words listed alphabetically:

7. Winding.
8. Lift.
9. Magazine.
10. Stage.
11. Carbon tissue.
 - a. Linotype.
 - b. Gravure.
 - c. Press.
 - d. Photoengraving.
 - e. Bindery.
12. The x-height of Intertype 10-point Regal is smaller than the x-height of Intertype 14-point Cloister. True or false?

By R. Randolph Karch

pulpwood inventories at the end of February being 19 per cent above those at the close of that month in 1948. February wood pulp production was slightly higher than the production during February, 1948.

MERTEN RECEIVES TESTIMONIAL

In reporting the meeting of the Lithographic Technical Foundation held in Chicago on April 13 (May, page 75), mention was inadvertently omitted of the resolution adopted "in recognition of and gratitude for" the work of William H. Merten, who envisioned the idea of the foundation three years before its inception. Mr. Merten has served the organization as a director, as well as in other ways. An engrossed scroll of the resolution was presented to him at the LNA convention held recently at Mission Inn, Riverside, California.

NEW YORK TIMES WINS AWARD

In the nineteenth annual exhibition of newspaper typography conducted by N. W. Ayer & Son, Incorporated, the New York Times was awarded the F. Wayland Ayer cup. On the basis of excellence of typography, makeup, and presswork, the Times was selected from more than 950 entries in the exhibition, open to all English-language dailies in the United States, Alaska, and Hawaii.



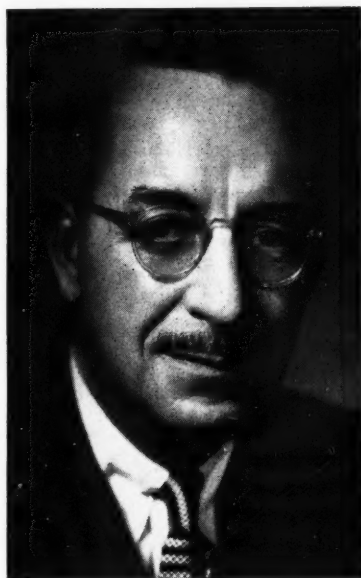
Page 1 of New York Times which won F. Wayland Ayer cup for outstanding newspaper typography

The *Evening Bulletin*, Philadelphia; *Daily Oklahoman*, Oklahoma City; and the New York *Herald-Tribune* won first, second, and third honorable mentions in standard-size papers of more than 50,000 circulation. In the group having from 10,000 to 50,000 circulation: *Billings* (Montana) *Gazette*, first; Roanoke, Virginia, *World-News*, second; *Daily Argus*, Mount Vernon, New York, third. Less than 10,000 circulation: *Hibbing* (Minnesota) *Daily Tribune*, first; *News*, Frederick, Maryland, second; *Albion* (Michigan) *Evening Recorder*, third. The *Gazette* and *Daily*, York, Pennsylvania, was first in the tabloid group.

PORTE NAMED DIRECTOR OF SALES

Harry W. Porte has been named director of sales of Mergenthaler Linotype Company, to succeed W. H. Griffin, who has resigned to manage his own business in San Francisco.

For fifteen years Mr. Porte has managed the Pacific Coast agency of Linotype, serving previously as assistant manager. He acquired first-hand knowledge of the problems of printing and publishing as vice-president of Porte Publishing Company, Salt Lake City.



HARRY W. PORTE

Active in press association work, he was one of the organizers of the Newspaper Managers Association.

Mr. Porte has written numerous articles and was a collaborator on the "Dictionary of Printing Terms."

BUYS ZAPON-KERATOL

Textileather Corporation, of Toledo, Ohio, has purchased trade names, formulas, and manufacturing techniques of Zapon-Keratol bookbinding material, production of which was discontinued by Atlas Powder Company, but has been resumed by Textileather.

CELEBRATES ANNIVERSARY

Graphic Arts Corporation of Ohio is celebrating its twenty-fifth anniversary. From a modest photoengraving shop opened in 1924, the firm has expanded into one of America's largest platemaking plants serving the offset printing trade. Ernest E. Jones has headed the corporation since 1926.

BOOKLET ON RUBBER PLATES

Step-by-step production of rubber printing plates is the subject of an instruction manual prepared and published by Econo Products, Rochester, New York. Fundamentals are given for matrix- and plate-making.

EASTERN SEABOARD CONFERENCE IN VIRGINIA BRINGS TOGETHER PRINTING AND SUPPLY MEN

● TWO DAYS of concentrated business sessions, lightened by a round of sightseeing and several social occasions, was the program of the 1949 Eastern Seaboard Conference of the Graphic Arts Industries, held at Old Point Comfort, Virginia, May 5 to 7, attended by 150 printing and supply executives from New York City, Newark, Philadelphia, Baltimore, Washington, and Richmond.

Committee in charge of the program and arrangements consisted of the executive secretaries of the associations of several eastern cities: Don H. Taylor, New York Employing Printers Association, New York City; F. E. Street, Graphic Arts Association, Baltimore; George P. Mallonee, Graphic Arts Association, Washington; Harold F. Fiedler, Printing Industries of Philadelphia; W. A. Meeks, Master Printers Association of Newark.

Business sessions started Friday morning, with Edwin B. George, economist of Dun & Bradstreet, New York City, as guest speaker on the subject, "What's Ahead for Business Management," and Elmer M. Pusey (Judd & Detweiler, Washington), presiding.

Friday afternoon an open forum on management was conducted, with Don Taylor in charge. Discussion leaders were H. W. Haydock (Royal

Electrotype Company, Philadelphia) and Harry G. Wolfe (Davis, Delaney, New York City) on labor-management relations; Charles Schatvet (Guide-Kalkhoff-Burr, in New York City) and C. William Schneidereith (Schneidereith & Sons, Baltimore) on sales management; John H. Davis, Jr., (Judd & Detweiler, Washington) on production; and Ernest F. Trotter (Walden, Sons & Mott, New York City) on public relations. (Full details of this forum will be found elsewhere in this issue.)

Friday evening there was a banquet, the guest speaker being Lyle C. Wilson, general Washington manager of United Press Associations, Washington, D. C. His subject was "National and International Affairs." Toastmaster was John S. Williams (Williams & Marcus Company, Philadelphia).

Closing session on Saturday morning featured three speakers under chairmanship of Edward S. Hutton (Thomson-Ellis-Hutton, Baltimore). Session speakers were Willard E. Brown (Judd & Detweiler, Washington), Oscar Whitehouse, secretary of Union Employers Section, Printing Industry of America, and Charles E. Rhett, of the law firm of Reilly, Rhett & Ruckelshaus, Washington, D. C.

Mr. George's talk at the opening session took the form of a "risky forecast" of the state of business in general in the near future. He stated that the balance of factors pro and con indicated little danger of a serious recession. If business men would "stop talking themselves into a depression," he suggested, conditions would continue to be good for trade and commerce. On the optimistic side were the expressions of opinion in a recent nation-wide business survey, showing that 47 per cent expected a volume of business during the second half of this year amounting to as much or more in comparison with the same period of last year. Perhaps more significant, he stated, was the fact that 87 per cent expected to spend as much or more on plant and equipment as they did last year.

Consumer spending, which George pronounced the chief "unpredictable factor," should continue at a fairly high rate, although it was obvious, he said, that buyers would "shop" more than they had been doing for the past several years.

ANSWERS IT'S A QUIZ

Here are the answers to the quiz on page 76. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. c or 3 years.
2. b or 4 years.
3. a or 6 years.
4. d or 5 years.
5. b or plastic binding. New sheets can be "combed" in.
6. c or 39 pounds.
7. c or e, press or bindery.
8. c or e, press or bindery.
9. a or Linotype.
10. d or photoengraving.
11. b or gravure.
12. False. Strange as it may seem, a 10-point face is larger in x-height than a 14-point face!

At the banquet Friday evening, Mr. Wilson gave a rapid-fire resume of the news events in Washington, chiefly in connection with the current session of Congress.

On Saturday, Mr. Brown described an interesting program developed by the Washington Printing Guild, which is made up of salesmen and junior executives. The organization is sponsoring a series of forums which include mechanical workers, accountants, production men, and estimators, in addition to its own membership. The forums concentrate on local trade practices, and local problems of selling and production. The aim, he explained, is two-

fold—to bring about an interchange of opinion and experience, and to establish the “association” point of view among younger members of the industry, grooming them to take places later in the senior group.

Mr. Whitehouse spoke on the current situation in union-management relations, making the point that, in his opinion, both were still thinking too much in terms of conditions in 1945-46, when actually there has been a considerable change. He reiterated his belief, expressed previously to other graphic arts meetings, that collective bargaining should be what its name implies—not a jockeying process of conflicting demands

on the parts of unions and management. He advised printing management to look at printing not as a business unique among others but one subject to the same economic forces, the same viewpoints of labor, the same trends in bargaining as industry in general. He suggested that getting away from this “isolationist” tendency in thinking would help printing management in its relations with organized labor.

Mr. Rhett reviewed the progress of labor legislation in the present Congress, with considerable attention to details of the complications involved in the fight over repeal of the Taft-Hartley law.

• ALL USERS of color will be interested in a new tool, the “Color-aid” Swatch Book. A veritable rainbow of 200 colors—it contains twenty-four basic hues, with four tints and three shades of each hue, plus eight grays.

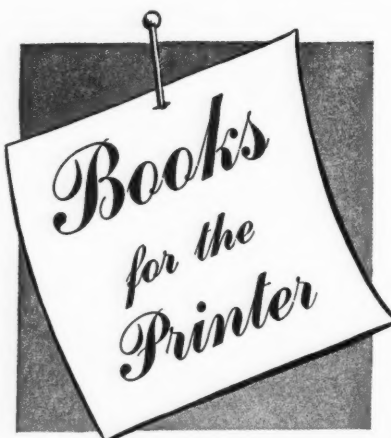
Artists, layout men, package designers, printers, advertising men, decorators, students—all who work with color—will find indispensable this convenient 5- by 3-inch co-ordinated color system scientifically prepared to aid in color selection.

Time-wasting, costly color-mixing and experimenting is eliminated with the “Color-aid” Swatch Book. Suitable color combinations are achieved without mixing a drop of paint. With each swatch individually identified, color specification is the ultimate in simplicity. Complete with acetate cover, color wheel, and method of mixing the colors, the Swatch Book is available from THE INLAND PRINTER book department for \$3.75.

For use in conjunction with the book, “Color-aid” papers are available at 25 cents per 18- by 24-inch sheet. Coated with a color that will not bleed, these papers take pencil, ink, showcard, and tempera color. They withstand erasing, will not wrinkle when wet, are not stained by rubber cement, cut well without tearing, and are heavy enough to withstand handling. They also are available from the Book Department.

LAYOUT IN ADVERTISING, by W. A. Dwiggins, is a revised edition of the classic work of this master of design. In detail, and with many diagrams and illustrations, the author deals with every conceivable printed piece which was devised for selling.

Mr. Dwiggins treats first the apparatus with which the advertising designer works—paper, type, lettering, illustrations, and ornament—and its influence in design. Secondly he discusses briefly the format of the advertisement—whether it is a newspaper or magazine advertisement, calendar, catalog, direct mail piece, stationery form, car card, billboard, or package design. The balance of the book com-



**AS A SERVICE TO OUR READERS,
THE BOOKS REVIEWED HERE MAY
BE ORDERED DIRECT FROM OUR
BOOK DEPARTMENT**

prises a comprehensive treatment of the designing process itself.

This revised, up-to-date edition discusses recent developments in the field of printed advertising design, and contains a wealth of sample layouts, typographical suggestions, and decorative devices. Originally published at \$7.50, *Layout in Advertising* can be secured through THE INLAND PRINTER's book department for \$3.50 postpaid.

GREGORY DEXTER of London and New England, a Baptist pastor who was influential in the development of American printing, is the subject of the third in The Printers' Valhalla series, which recount the contributions of those who have made printing history. Written by Bradford F. Swan, a book collector who became interested in the colorful life of Dexter through his studies of seventeenth century Providence, the book is published by the Printing House of Leo Hart, Rochester.

Dexter arrived in Rhode Island in the autumn of 1644, to assume duties

not as a printer but as a preacher. He had escaped from England where he had been in sympathy with the English Protestant movement, whose leaders revolted against ecclesiastical authority. Undoubtedly his companion, Roger Williams, greatly influenced Dexter during their travel together from England to America. Williams in 1639 had already established himself as a master printer and before arriving in America had been printing for John Milton, England's epic poet.

In Rhode Island, Dexter held a variety of powerful titles and offices: first town clerk of Providence, pastor of the Baptist Church; and later, president of Providence and Warwick. Never turning his full attention to the printing business, he nevertheless greatly abetted the development of American printing. It was Dexter who in 1646 set in order the printing press in Boston, and later assisted in printing the first Anglo-American almanacs. His customers included early Massachusetts authors of the late seventeenth century.

The general reader will find this authoritative biography of much interest, although it is primarily directed to those in the graphic arts field. Throughout the book are many illustrations of Gregory Dexter's work plus informative notes concerning them.

“Gregory Dexter” may be obtained through this department, and is priced at \$5.00.

AN ART BOOK for offset cut-out, the sixth in the Archbold offset scrapbook series, has been issued. Containing more than 400 line illustrations, the sketches are designed for offset paste-up, for art in making engravings, or for mimeoscopic tracing. Subjects of drawings cover a wide variety: sports, banking, real estate, insurance, illustrations symbolic of many retail businesses, holiday sketches, cartoons on vacations, and many others.

Offset Scrapbook Number Six is available from THE INLAND PRINTER book department for \$6.00. Scrapbooks One through Five, which feature promotional type display, are \$3.00 each.

INDUSTRY STATISTICS RELEASED

Number of commercial printing and lithographing plants in the United States totaled 13,346 at the end of 1947, according to figures compiled by Printing Industry of America, Incorporated, from reports of the United States Census of Manufactures. Figures termed "almost complete" for the graphic arts industries, including publishing, were made available.

The census set up separate categories designated as commercial printing, lithographing, photoengraving, greeting cards, bookbinding, book printing, typesetting, and electrotyping-stereotyping. In the publishing field, the categories were magazines, newspapers, and books.

A comparison with 1939, which was made throughout the compilations, showed that the number of commercial printing establishments rose from 10,295 to 11,933, an increase of 16 per cent. Lithographing plants rose in number from 757 in 1939 to 1,413 in 1947, an increase of 87 per cent.

In photoengraving, number of establishments rose from 694 to 770; greeting cards, 109 to 162; bookbinding, 620 to 686; book printing, declined from 199 to 156; typesetting, increased from 641 to 794; electrotyping-stereotyping, 234 to 237.

Grand total of all these establishments was 16,151 in 1947, as compared with 13,549 in 1939. Total employees numbered 332,252 in 1947, with 1939 figures not available at the time the report was issued. Of the total employees, commercial printing accounted for 193,415; lithographing, 52,240.

In dollar value, graphic arts production, excluding publishing, increased 162 per cent, the figures being \$2,604,100,000 in 1947, and \$994,500,000 in 1939. It was pointed out that the figures for 1947 "were inflated by price increases." Of the totals, commercial

printing accounted for \$1,521,700,000 in 1947, an increase of 150 per cent over 1939; lithographing, \$487,600,000, an increase of 212 per cent.

The report stated that "perhaps a more conservative comparison would be based on the number of production and related workers." These figures for graphic arts establishments showed a total of 266,288 production and related workers during 1947, as compared with 188,099 in 1939. Adding the publishing production workers, the grand total was 411,691 in 1947, compared with 306,399 in 1939.

When broken down into categories, the number of production and related workers was as follows:

Commercial printing: 155,987 in 1947; 112,389 in 1939. Lithographing: 41,247 in 1947; 26,358 in 1939. Photoengraving: 12,234 in 1947; 9,207 in 1939. Greeting cards: 12,650 in 1947; 7,522 in 1939. Bookbinding: 20,037 in 1947; 14,339 in 1939. Book printing: 9,280 in 1939; 7,628 in 1947. Typesetting: 9,301 in 1947; 6,244 in 1939. Electrotyping-stereotyping: 5,552 in 1947; 4,412 in 1939.

RESEARCH GROUP TO MEET

The expanded research and engineering committee of Printing Industry of America will hold its first meeting at Saginaw, Michigan, June 23 and 24. Frank Pfeiffer will be chairman. Purpose of the committee is to co-ordinate research now under way, encourage further research, and publish reports on new materials and methods.

BOOKLET ON MAGENTA MASK

The Kodak Magenta masking method of color reproduction is described in detail in a new booklet, available upon request, issued by the Eastman Kodak Company. It outlines method, materials, equipment; describes procedure, and also contains technical data.

NATIONAL LITHO CLUBS MEET

Three hundred members of the National Association of Litho Clubs held their fourth annual convention and elected officers for the coming year at a meeting in the Mayflower Hotel, Washington, D. C., April 29-30. Fifteen clubs from all over the country were represented.

Officers elected were: James J. Spivack, Chicago (Western Electric Company, Printing Division), president; Edward W. Harnish, Boston (Buck Printing Company), first vice-president; Anthony A. Capello, Philadelphia (Joseph Hoover & Sons), second vice-president; Herbert Johnson, Cleveland (Reserve Lithograph & Printing Company), treasurer. William J. Stevens, executive secretary of the Association, continues in that post.

Guest speakers at the conference were J. Raymond Tiffany, general counsel, Book Manufacturers' Institute, who related some of his impressions of a recent trip through Europe; Dr. William Herbstreit, development engineer, Fairchild Instrument and Camera Corporation, who described development of his company's Lithotype machine; and George K. Dahl, public relations specialist, who presented detailed suggestions for Litho Club meetings.

Other features of the convention were a showing of the new Harris-Seybold motion picture on "Printing Profits," dealing with the operation of small offset presses, and introduced by J. C. Dabney, eastern district manager of the company; and a talk on "Running Offset Paper," by Robert F. Reed, Lithographic Technical Foundation.

REPORT ON EARNINGS

In a statement of operations for the first quarter of 1949, Intertype Corporation reports net earnings of \$374,035.45. Net earnings for the first quarter of 1948 were \$255,430.93.



Twenty-first annual Ladies' Night dinner dance of New York Litho Club. Michael Annick was in charge of arrangements which included a "Broadway Show"

FAMOUS COVER GIRLS

photographed by Benedict Frenkel

Dark-eyed Pat Donovan, vivacious and ambitious, has created a Celtic sensation among photographers since her debut as a model just three years ago. Pat's almost unbelievable vitality keeps her on the jump between modeling, ballet, dramatic studies and video shows. This year she will appear with a summer stock group. Her major ambition is a career in movies. Pat's piquant features have appeared on the covers of CHARM, GLAMOUR and VOGUE.

FAMOUS COVER PAPERS

made by The Beckett Paper Company

Color that catches the eye, texture that is pleasing to the touch, quality that assures long wear—these are the ingredients that make BUCKEYE and BECKETT COVERS the first choice of admen and printers everywhere. 14 colors, 9 finishes, to choose from in the BUCKEYE line; 11 colors, 9 finishes, in the lower-priced but attractive BECKETT line. Samples on request.

THE BECKETT PAPER COMPANY

HAMILTON
OHIO

IF YOU WANT YOUR CATALOGUE OR
BOOKLET TO BE READ FROM COVER TO COVER

— be sure it has a cover!



GREEN

an eye-catching
color in the
Buckeye line.

*For
artwork
that
SELLS...*



Complete sets of twenty Kodak Fluorescent Water Colors are obtainable from your Kodak Graphic Arts dealer in 1/4-ounce jars and 1-ounce jars.



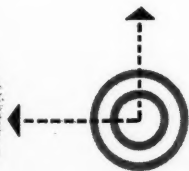
KODAK FLUORESCENT WATER COLORS

ART is called commercial when it is created to do a job. Usually, its job is selling something. And how well it does its selling job depends on how well it can be reproduced by a printing press.

Printed reproductions of conventional water-color artwork usually are a compromise between the artist's original painting and the color-correction handwork of the photomechanical artist. And such time-consuming handwork is essential to reproduce conventional water colors with process printing inks.

The next time you need artwork to do a selling job, specify Kodak Fluorescent Water Colors to your artist.

This free booklet, "Kodak Fluorescence Process for Automatic Color Correction," is yours for the asking. For your copy, simply mail a postcard or letter with your name and address to Department 8, Eastman Kodak Company, Rochester 4, N. Y.



Any artist can use them. And any photoengraver or photolithographer equipped with a Kodak Copyboard Hood can give you a more faithful reproduction of such artwork much more quickly than you could obtain a reproduction from conventional water-color art. You can get it more quickly because the color-correcting fluorescence in Kodak Fluorescent Water Colors does away with most—if not all—of the hand color correction required with conventional water-color artwork. And the reproduction will be more faithful to the original because the minimum of retouching required preserves the artist's original with photographic fidelity.

Kodak Fluorescent Water Colors are obtainable from any Kodak Graphic Arts dealer. There is one near you. If you would like more information about the Kodak Fluorescence Process, ask your dealer today, or write directly to Rochester.

**GRAPHIC ARTS DIVISION
EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.**

"KODAK" IS A TRADE-MARK

Kodak



Put more opportunity into your company's future

WITH THIS FIVE-STEP PROGRAM

Here's an easy-to-follow program that will substantially increase your company's chances for a prosperous future.

Nation-wide experience in 20,000 companies proves that this popular program also pays off handsomely *today*. It increases each participating employee's peace of mind—making him a more contented, more productive worker. It reduces absenteeism, lowers accident rates, increases output, and improves employee-employer relations!

This program is simply a proved formula for building membership in the Payroll Savings Plan—the “automatic” system by which millions of workers are investing in U. S. Savings Bonds every pay-day.

What Are the Five Steps?

The benefits of the Payroll Savings Plan to your company are in proportion to the

percentage of employees who participate. Nation-wide experience indicates that 50% of your employees can be persuaded to join *without high-pressure selling*. Here are five steps which have proved to be the “magic formula” for putting over the Plan. They will get results for you:

1. See that a top management man sponsors the Plan.
2. Secure the help of the employee organizations in promoting it.
3. Adequately use posters and leaflets and run stories and editorials in company publications to inform employees of the Plan's benefits to them.
4. Make a person-to-person canvass, once a year, to sign up participants.

These first four steps should win you 40-60% participation. Normal employee turnover necessitates one more step:

5. Urge each new employee, at the time he is hired, to sign up.

Check up on the Payroll Savings Plan in your company. If fewer than half of your employees are participating, you have a lot to gain by following the five-step program outlined here. All the help you need is available from your State Director, U. S. Treasury Department, Savings Bond Division. While it's on your mind, why not call him right now? Or write the Treasury Department, Washington 25, D. C.

Are You With It?

In the current national Savings Bonds campaign, May 16-June 30, the Treasury Department asks each company operating the Payroll Savings Plan to canvass all employees, with the goal of having at least half of them signed up by the end of the month. This advertisement tells how you can achieve that goal most easily.

The Treasury Department acknowledges with appreciation the publication of this message by

THE INLAND PRINTER



This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and The Advertising Council.



Right Yesterday!

An elegant Spencerian hand (and laborious output) marked the correspondence clerk of yesteryear.

Correct Today!

Today's smart stenos outproduce him many times — thanks to improvement in methods, training and equipment.



Styles improve in Letterheads, too!

In both design and choice of finer papers, today's letterheads reflect pronounced improvements.

Your printer can show you design opportunities.

And with *Correct Bond*, your printer or paper salesman can quickly demonstrate the brilliant results achieved by modern paper-making's finer press-performance standards. Note the whiteness, crackle, finish—the very *feel* of quality—the letterhead characteristics that convey kindred

respect for writer and for message.

Compare your present letterhead with today's rag content, air dried *Correct*

Bond. See how this superior bond can add effectiveness to your modern business correspondence.

HOWARD PAPER MILLS, INC.

AETNA PAPER COMPANY DIVISION,

DAYTON, OHIO

THOUSANDS OF TODAY'S BEST LETTERHEADS ARE PRINTED ON

Correct Bond
Reg. Content

ALSO AVAILABLE IN NINE COLORS AND ENVELOPES TO MATCH

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



ENGRAVING MADE FROM PAINT IN THE SIGMUND SAMUEL COLLECTION IN THE ROYAL ONTARIO MUSEUM

York from Gibraltar Point

100 Years

Founded in 1849, Rolph-Clark-Stone Limited has grown in 100 years from a one-man business to a nation-wide, multiple-service organization • Today Canadian business and industrial firms from coast to coast look to Rolph-Clark-Stone Limited for the utmost in quality, craftsmanship, creative ability and dependable service.

Rolph·Clark·Stone

L I M I T E D

Lithographers · Printers · Embossers

TORONTO, CANADA



HALIFAX

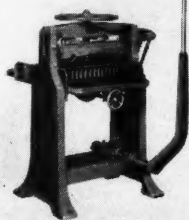
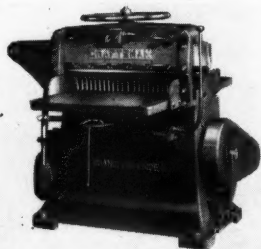
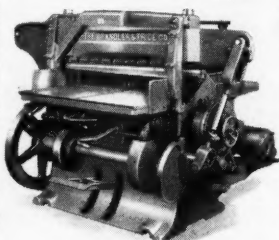
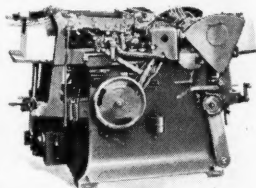
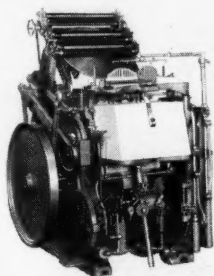
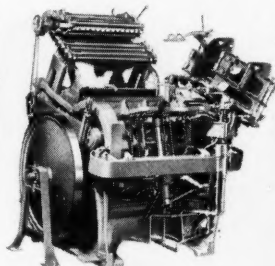
MONTREAL

HAMILTON

WINNIPEG

VANCOUVER

**Protect Your Profits
with Chandler & Price
Equipment**



CHANDLER & PRICE

CRAFTSMAN AUTOMATIC

10 x 15

12 x 18



**"The most profitable job press investment
any printer can make"**

WITH the Chandler & Price Craftsman Automatic Press, impression adjustments are a simple matter of a few turns on a hand-wheel, cutting down makeready time from 20 to 40%. An exclusive C & P feature.

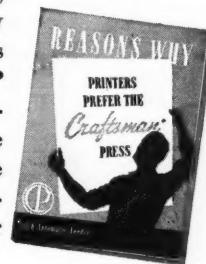
This is only one of many modern features that are the result of more than 60 years of C & P experience in building over 100,000 job printing presses—features that reduce idle press time. Craftsman Automatic units, designed to provide impression strength for the higher speeds and the most exacting demands of present-day printing, have a one-piece, heavy, cast base that adds years to the life and accuracy of these presses by providing a solid foundation for all working parts.

Automatic features include: Automatic feeder that handles 14½" pile of stock, from onion skin to 12-ply

cardboard, including irregular shapes such as folding paper boxes and cut-out novelties; automatic joggers both at back and sides of the delivery pile that help to cut down later rehandling of printed sheets; automatic throw-off of press if sheet fails to deliver.

Maximum operating speed of the 10 x 15" unit is 3500 impressions per hour; the 12 x 18" unit 3000 i.p.h., with daily production records on average work of 2000 to 2500 i.p.h. not at all uncommon.

Write for catalog which explains why so many printers have said C & P Craftsman Automatic presses are the most profitable job press investment any printer can make.



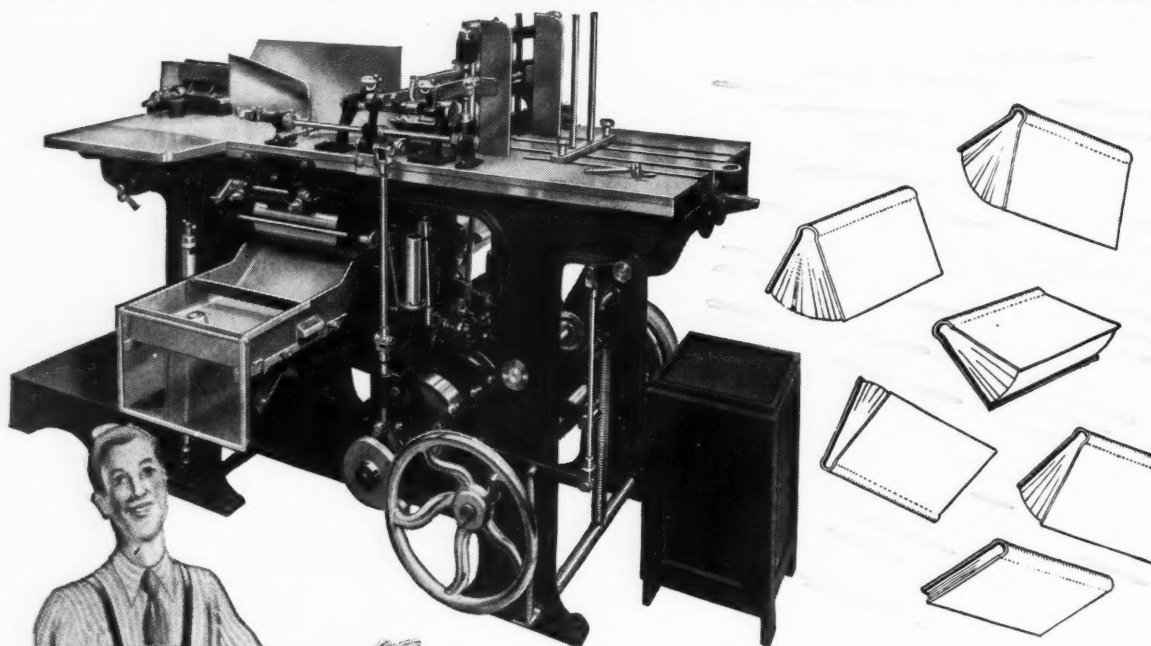
THE CHANDLER & PRICE COMPANY
CLEVELAND, OHIO

MANUFACTURERS OF PRINTING MACHINERY FOR OVER 60 YEARS

Please Mention THE INLAND PRINTER When Writing To Advertisers

The New Improved MURRAY

CASING-IN MACHINE



Cases 24 Books per minute

Only one operator is needed with this new Murray Casing-in Machine. The Murray incorporates automatic feeding of the adhesive, electric heat shaping, automatic precision centering. You can spot a Murray cased book by the good shape and precision fitting of the book blade. There's a tradition of specialised machine building behind the Murray Casing-in Machine. Proved by years of regular use by printers all over the world.

Needs only **ONE** Operator

This new improved Murray is one of the finest casing in machines available today. First deliveries are now arriving for distribution. Write to-day for full details and a demonstration appointment.

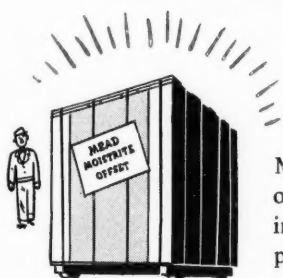
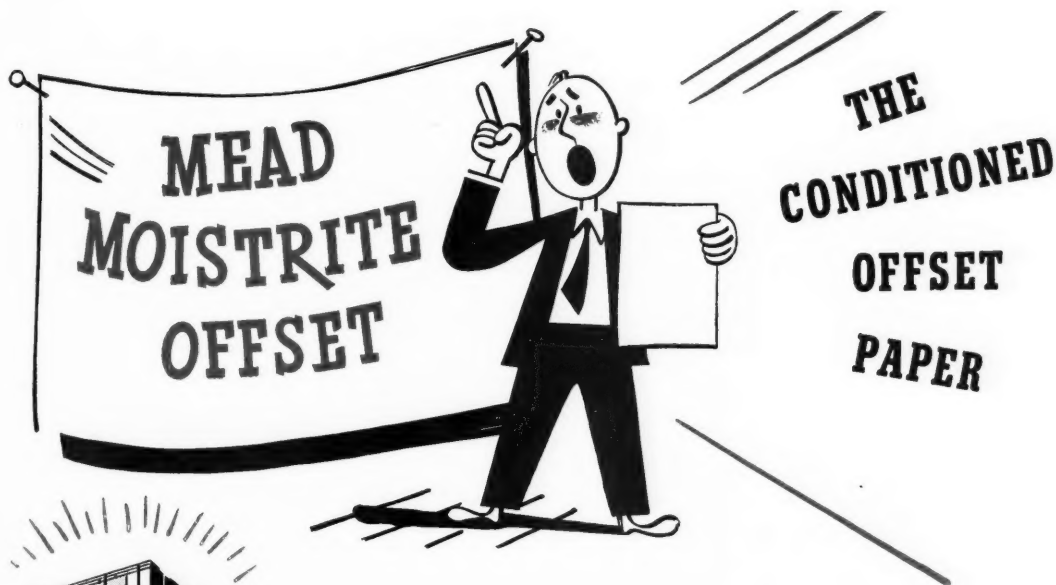
American Distributors:

BOMAC TRADING CORPORATION
PEOPLES BANK BUILDINGS PASSAIC, NEW JERSEY

SEMI-AUTOMATIC. A new feed mechanism gives exact centering of book and book blade.

24 CASES PER MINUTE. One operator can control the Murray and case 24 books per minute.

ROUNDS THE BACKS. The Murray is the only Casing-in machine that rounds the backs.



Mead Moistrite Offset occupies a prominent place in any roster of American printing papers. This smooth-surfaced, "bright-white" paper is specially processed for offset lithography. It is moderately priced and is recommended wherever lithographers demand sparkling, brilliant reproduction. Surface-sized, mill-conditioned, Mead Moistrite Offset comes in the famous, original, green, inner-wrap, moisture-proof package that protects every sheet to the moment of use.



This outstanding paper is typical of the many diversified Mead Papers that provide for practically every printing need. Mead Papers, including the Dill & Collins and Wheelwright brands, are preferred by leading printers from coast to coast and are sold by leading paper merchants.

In the field of business papers, for example, there is the genuinely watermarked line of Mead Papers. Mead Bond, "The Bond of American Business"; Mead Cockle Bond in cream laid or white; Mead Mimeo Bond; Mead Duplicator, Ledger, and Opaque make up a handsome and business-like assortment for letterheads, records, duplicating, and a variety of office and factory needs.

Where first cost is important, as in the preparation of inter-office memoranda and day-to-day reports, the Moistrite business papers represent the standard of

quality in the utility class. Ask for samples of Moistrite Bond, Mimeo, Duplicator, Ledger, and Opaque.

For catalogs, house magazines, advertising folders, and other long-run items requiring halftone illustrations, Mead Process Plate is the economical process-coated paper that helps move mountains of merchandise every year. It is a versatile surface for 4-color process printing in regular inks or for "flash dry" and "heat set" inks.



Among book and advertising papers of many varieties, Mead manufactures such well-known brands as Mead-fold Enamel and Meadgloss Offset Enamel, D & C Black & White, Printflex Cover, Richfold Enamel, and Richgloss Offset Enamel.

A few of the better-known brands among Mead cover papers, bristols, indexes, and blanks are Wheelwright Fiberfold Bristol, Superfine and Olympic Bristol, Strongheart Index, Spotlight and Leatherright Covers.

Mead also makes a long list of specialties such as Mead Corrugating and Liner Board; Mead Heat Seal Label Papers; Mead Locker and Home Freezer Papers; Mead Laminated, Impregnating, and Waxing Papers. If you are interested in printing or are anxious to produce more sales at lower cost, write for free copies of *Better Impressions*, the demonstrator of selected papers in the Mead family.



THE MEAD CORPORATION
"PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Company, 230 Park Avenue, New York 17 • Dayton • Chicago • Boston • Philadelphia

When Writing These Advertisers, Please Mention THE INLAND PRINTER

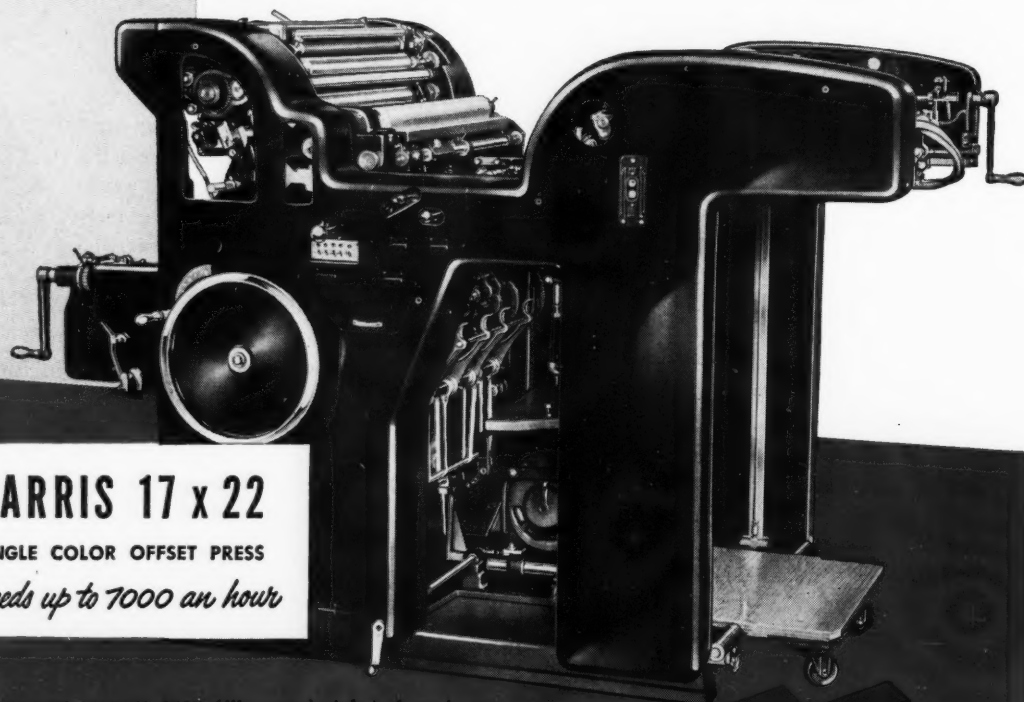
when you
"GO OFFSET"

...Talk with a man who owns a HARRIS 17 x 22 offset press

WHEN YOU START to think about going offset... as you may be right now... do yourself a favor... talk to a friend who owns a Harris 17 x 22" offset press.

He will tell you why more printers, in combination shops and straight offset shops, are buying Harris presses than any other make. He will tell you it's because of Harris STREAM FEED that makes for finer register. He will tell you it's because the Harris press has MORE ROLLERS, which makes for smoother inking. He will tell you it's because of other Harris features such as single-point press control, automatic four-way protection, receding pile delivery and many others. They are features that mean easier operation, better quality work, more impressions per hour... all of which adds up to greater printing profits.

Get a better run for your money. Ask the man who knows... a Harris owner. WHEN YOU GO OFFSET, you'll GO HARRIS, too!



HARRIS 17 x 22

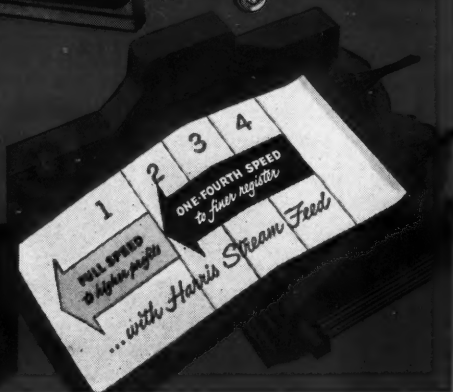
SINGLE COLOR OFFSET PRESS

speeds up to 7000 an hour

WITH HARRIS STREAM FEED (illustrated right) there is no bounce, no dented edges. Four full-size sheets are moving down the feed table, ready for their turn at register. The lead edge of the second sheet is only $7\frac{1}{4}$ inches away from the front guides when the first sheet is being taken by the grippers. All following sheets move up to register in this order, allowing more time for register at faster press speeds.

HARRIS-SEYBOLD

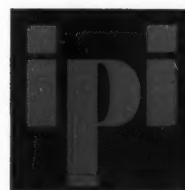
General Offices—Cleveland 5, Ohio





Keeping in Touch

International Printing Ink



IPI • DIVISION OF INTERCHEMICAL CORPORATION • 350 FIFTH AVE., N. Y. 1. • ADDRESS INQUIRIES DEPT. A

WINNERS ANNOUNCED IN 13th ANNUAL IPI ESSAY CONTEST



Flora Agnes Clark, Ontario School for the Deaf, Belle-ville, Ontario, 1st prize, \$500



Margaret Brown, Laconia High School, Laconia, N. H., second prize, \$250



Judith Spector, Abraham Lincoln High School, Bklyn., N. Y., third prize, \$100



Andrew D. Christensen, Point Loma High School, San Diego, Cal., fourth prize, \$50



Loretta Nienaber, Hickman High School, Columbia, Missouri, fifth prize, \$25

\$500.00 FIRST PRIZE TO GIRL OF 14 FROM ONTARIO SCHOOL FOR THE DEAF

20 States, Canada and Hawaii Share in 35 Awards

The 35 prize winners in the 13th Annual IPI Essay Contest have been announced by Fred J. Hartman, Educational Director of the National Graphic Arts Education Association which sponsors the contest in cooperation with International Printing Ink.

Baltimore High School Wins Silver Cup Again

Pictured here are the first 5 prize winners in the regular contest. In the printed essay competition, the Silver Cup for the best printed essay was won for the second straight year by Mergenthaler Vocational High School of Printing, Baltimore,

Maryland. Three additional prizes of \$20. each for best printed essays were awarded to the following schools: Berkeley High School, Berkeley, California; Southern High School, Baltimore, Maryland; Brooklyn Technical High School, Brooklyn, New York.

Special Award to Portland, Maine School

A special award of \$20. for Typographic Excellence was won by Portland (Maine) High School. A complete list of winners may be obtained from IPI headquarters in New York City. A total of more than 20,000 students from 400 high schools in the United States, Canada and Hawaii competed in this contest for the 34 cash

prizes and the combination award of cash and a Silver Cup. This is a new record for entries.

The subject of this year's contest was "Printing and Free Government". Winners were chosen by the distinguished jury of judges shown below.



Silver Cup awarded to Mergenthaler Vocational High School of Printing, Baltimore, Maryland, for essay most handsomely printed in black and one or more colors.

NEW ESSAY CERTIFICATE DESIGNED BY DWIGGINS

This year teachers who took part in the IPI Essay Contest will receive Certificates of Honor designed by William Addison Dwiggins.

Mr. Dwiggins is one of America's leading lights in the graphic arts field. The high calibre of his work as an illustrator, designer, calligrapher and author, reflects the thoroughness of his early training under McCutcheon, Leyendecker and Goudy.

Many have called W. A. Dwiggins "the book designer's book designer", a title he richly deserves. In 1937, more than 250 of his books were exhibited by the American Institute of Graphic Arts. Since then he has made hundreds of other contributions in many mediums.



Harry L. Gage, Consultant to Mergenthaler Linotype Co.



Carl E. Dunnagan, Pres., Printing Industry of Amer.



Lou Little, Head Football Coach, Columbia University



Mary J. Simpson, Dean of Women, University of Vt.



William G. Simpson, Pres., C. T. Dearing Printing Co.



CONSTRUCTION REQUIRES MORE AND MORE RECORDS EACH YEAR ON

FLETCHER AND *ALPENA* MANIFOLD



FLETCHER PAPER COMPANY • ALPENA, MICHIGAN



WHAT TO LOOK FOR

WHEN YOU BUY A DRILL

- Sufficient power to drill through a 2" lift of any kind of stock.
- Two columns on head for rigidity and to prevent side play.
- Positive action foot pedal that always functions.
- Back Gage 2 1/4" to take 2" lift of stock.
- Never-miss automatic trip gage that can't slip over the stops.
- Natural operation, handling stock from right to left.
- One way movement of stock with automatic trip gage — no back tracking.
- One setting only of back gage and guides for drilling and slotting.

SEE A CHALLENGE PAPER DRILL

Profitable production in your shop calls for these features in your paper drill. See a Challenge . . . you'll see every one of these features.

Challenge Paper Drills make 200,000 to 600,000 holes per hour, depending on the type of work and model of drill. Six models are available to handle all types of loose leaf work and a wide range of novelty jobs. All

models may be equipped for slotting and cornering.

Motor-powered hollow drill is operated by hydraulic, foot, or hand power. Standard equipment includes Automatic Trip Gage allowing operator to keep both hands on work at all times.

Get the details. See a Challenge today!

Challenge

U.S. PAT. OFF.

THE CHALLENGE MACHINERY COMPANY

Main Office and Factories
GRAND HAVEN, MICHIGAN

DEALERS IN ALL PRINCIPAL CITIES

"Over 50 Years in Service of
the Graphic Arts"



A GOOD SPREAD Of Ideas in STOCK CUTS and STOCK PHOTOS

Request Catalog 76 from Cobb Shinn now. This sixty-four page, size 9 x 12 plastic bound Booklet, contains art (line and half-tone) that is easy to use and economical. The "large spread" of ideas will save you time and money.

CATALOG 76 is FREE—Write Today

COBB SHINN

721 Union St., Indianapolis 25, Ind.

**EVEN Beginners
CAN CAST COPY
NOW...with the**



HABERULE

Visual COPY-CASTER

Amateur or expert, your copy-fitting problems can be solved easily and quickly. Because now you can work with the easiest, fastest copy-fitter ever known, the Haberule Visual Copy-Caster! More than 36,000 artists, printers, ad men, editors, copy writers, students, etc., have acclaimed the amazing simplicity with which it works out any copy-fitting problem. Get yours today!

763 machine and foundry type faces; pocket size; plastic bound. Complete with Haberule plastic type gauge \$6

At Artists' Materials Stores...or

HABERULE PUBLISHING CO.
11 east 42nd street • new york 17, n. y.

ENGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are
Bound to Satisfy"

**1056 W. Van Buren Street
Chicago, Illinois**
Telephone MONROE 6-6062

Levelcoat* PRINTING PAPERS



Distributed by

ALABAMA
Birmingham.....Sloan Paper Company

ARIZONA
Phoenix.....Blake, Moffitt & Towne
Phoenix.....Zellerbach Paper Company
Tucson.....Blake, Moffitt & Towne

ARKANSAS
Little Rock.....Arkansas Paper Company

CALIFORNIA
Eureka.....Zellerbach Paper Company
Fresno.....Zellerbach Paper Company
Long Beach.....Blake, Moffitt & Towne
Los Angeles.....Blake, Moffitt & Towne
Oakland.....Zellerbach Paper Company
Oakland.....Zellerbach Paper Company
Redding.....Zellerbach Paper Company
Sacramento.....Blake, Moffitt & Towne
San Bernardino.....Zellerbach Paper Company
San Bernardino.....Blake, Moffitt & Towne
San Diego.....Zellerbach Paper Company
San Francisco.....Blake, Moffitt & Towne
San Francisco.....Zellerbach Paper Company
San Jose.....Blake, Moffitt & Towne
San Jose.....Zellerbach Paper Company
Stockton.....Blake, Moffitt & Towne
Stockton.....Zellerbach Paper Company

COLORADO
Denver.....Carpenter Paper Company
Pueblo.....Carpenter Paper Company

CONNECTICUT
Hartford.....The Bourke-Eno Paper Co., Inc.
West Haven.....Bulkeley, Dutton & Co., Inc.

DISTRICT OF COLUMBIA
Washington.....The Barton, Duer & Koch Paper Co.

FLORIDA
Jacksonville.....Knight Brothers Paper Company
Miami.....Knight Brothers Paper Company
Orlando.....Knight Brothers Paper Company
Tallahassee.....Knight Brothers Paper Company
Tampa.....Knight Brothers Paper Company

GEORGIA
Atlanta.....Sloan Paper Company

IDaho
Boise.....Blake, Moffitt & Towne
Boise.....Zellerbach Paper Company

ILLINOIS
Chicago.....Berkshire Papers, Inc.
Chicago.....Chicago Paper Company
Chicago.....Midland Paper Company

INDIANA
Indianapolis.....Crescent Paper Company

IOWA
Des Moines.....Carpenter Paper Company
Sioux City.....Carpenter Paper Company

KANSAS
Topeka.....Carpenter Paper Company
Wichita.....Western Newspaper Union

KENTUCKY
Louisville.....The Chatfield Paper Corp.

LOUISIANA
Baton Rouge.....Louisiana Paper Co., Ltd.
New Orleans.....The D and W Paper Co.
Shreveport.....Louisiana Paper Co., Ltd.

MAINE
Augusta.....Carter, Rice & Company Corp.

MARYLAND
Baltimore.....Baltimore Paper Company, Inc.

MASSACHUSETTS
Boston.....Carter, Rice & Company Corp.
Springfield.....Bulkeley, Dutton & Co.
Worcester.....Charles A. Esty Paper Company

MICHIGAN
Detroit.....Seaman-Patrick Paper Co.
Grand Rapids.....Carpenter Paper Company

MINNESOTA
Minneapolis.....Carpenter Paper Company
St. Paul.....Carpenter Paper Company

MISSISSIPPI
Jackson.....Jackson Paper Company
Meridian.....Newell Paper Company

MISSOURI
Kansas City.....Carpenter Paper Company
St. Louis.....Beacon Paper Company
St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.
St. Louis.....Tobey Fine Papers, Inc.

MONTANA
Billings.....Carpenter Paper Company
Butte.....Carpenter Paper Company
Great Falls.....Carpenter Paper Company
Missoula.....Carpenter Paper Company

NEBRASKA
Lincoln.....Carpenter Paper Company
Omaha.....Carpenter Paper Company

NEVADA
Reno.....Zellerbach Paper Company

NEW JERSEY
Newark.....J. E. Unde Paper Company

NEW MEXICO
Albuquerque.....Carpenter Paper Company

NEW YORK
Albany.....Hudson Valley Paper Company
Brooklyn.....A. Price & Son, Inc.
Buffalo.....Hubbs & Howe Company
New York.....Baldwin Paper Company, Inc.
New York.....Bulkeley, Dutton & Co., Inc.
New York.....The Chatfield Paper Co.
New York.....Forest Paper Company, Inc.
New York.....J. E. Unde Paper Company
New York.....A. Price & Son, Inc.
New York.....Royal Paper Corporation
Rochester.....Paper Service, Inc.
Syracuse.....Paper Service, Inc.
Troy.....Troy Paper Corporation

NORTH CAROLINA
Charlotte.....Dillard Paper Company
Greensboro.....Dillard Paper Company

NORTH DAKOTA
Fargo.....Western Newspaper Union

OHIO
Akron.....The Milcraft Paper Company
Cincinnati.....The Chatfield Paper Corporation
Cleveland.....The Milcraft Paper Company
Cleveland.....The Pattequin Paper Company
Columbus.....The Scioto Paper Company
Toledo.....The Ohio & Michigan Paper Co.

OKLAHOMA
Oklahoma City.....Carpenter Paper Company
Tulsa.....Taylor Paper Company of Oklahoma

OREGON
Eugene.....Zellerbach Paper Company
Portland.....Blake, Moffitt & Towne
Portland.....Zellerbach Paper Company

PENNSYLVANIA
Philadelphia.....Paper Merchants, Inc.
Philadelphia.....D. L. Ward Company
Pittsburgh.....The Chatfield & Woods Co. of Pa.

RHODE ISLAND
Providence.....Carter, Rice & Company Corp.

SOUTH CAROLINA
Greenville.....Dillard Paper Company

TENNESSEE
Chattanooga.....Bond-Sanders Paper Co.
Knoxville.....Southern Paper Company, Inc.
Memphis.....Taylor Paper Company
Nashville.....Bond-Sanders Paper Co.

TEXAS
Amarillo.....Carpenter Paper Company
Austin.....Carpenter Paper Company
Dallas.....Carpenter Paper Company
El Paso.....Carpenter Paper Company
Fort Worth.....Carpenter Paper Company
Harlingen.....Carpenter Paper Company
Houston.....Carpenter Paper Company
Lubbock.....Carpenter Paper Company
San Antonio.....Carpenter Paper Company

UTAH
Salt Lake City.....Zellerbach Paper Company

VIRGINIA
Richmond.....Cuthorne Paper Company

WASHINGTON
Seattle.....Blake, Moffitt & Towne
Seattle.....Zellerbach Paper Company
Spokane.....Blake, Moffitt & Towne
Spokane.....Zellerbach Paper Company
Tacoma.....Blake, Moffitt & Towne
Tacoma.....Zellerbach Paper Company
Walla Walla.....Zellerbach Paper Company
Yakima.....Zellerbach Paper Company

WISCONSIN
Milwaukee.....The Bauer Paper Company

EXPORT AGENTS

American Paper Exports, Inc., New York, U. S. A.
Cable Address: APEXINC—New York

*U. S. REG. U. S. PAT. OFF.

KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

122 East 42nd Street, NEW YORK 17
155 Sansome Street, SAN FRANCISCO 4

8 South Michigan Avenue, CHICAGO 3
22 Marietta Street, N. W., ATLANTA 3

Before choosing any printing paper...

Look at Levelcoat*

Look at Levelcoat... for brightness

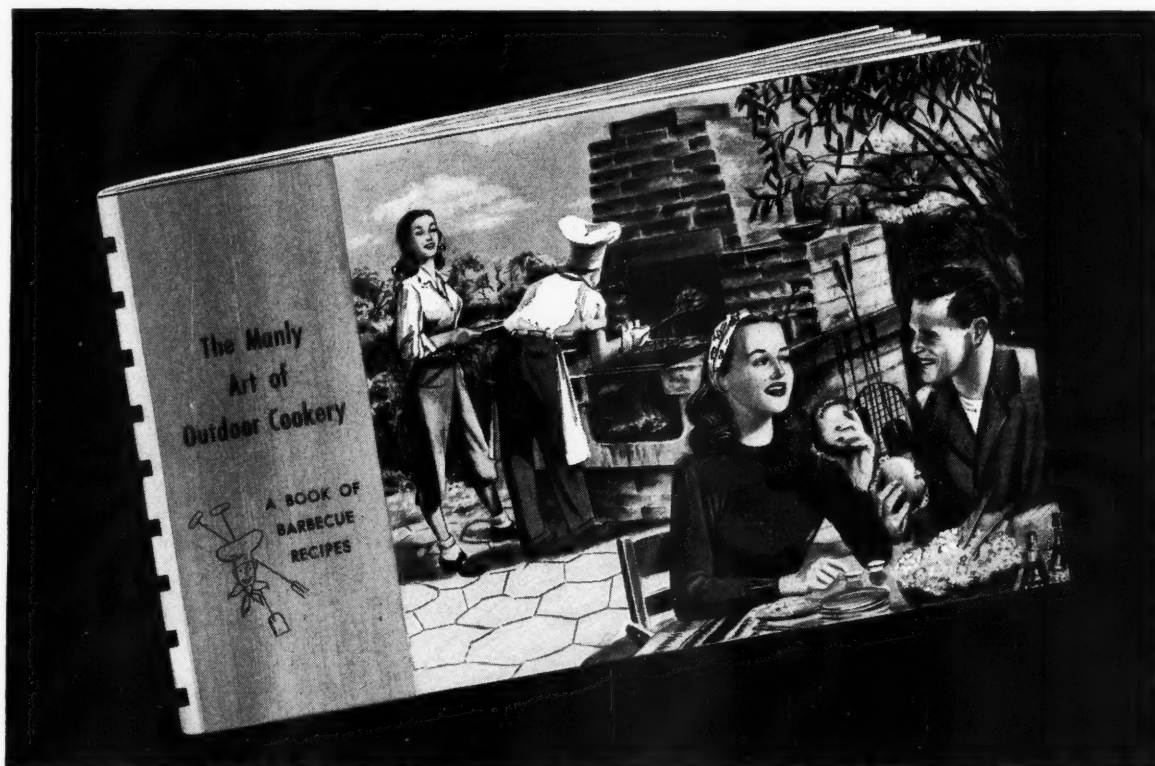
Eye it. See how the use of specially selected clays gives sparkling surface brilliance to Levelcoat* printing paper. Print with it! Picture type and illustration in the brightest looking book you've ever produced — on a background of Levelcoat luster.

Look at Levelcoat... for smoothness

Let Levelcoat show you how swan-smooth a paper surface can be. You'll discover a satiny coating flowed on with watchmaker precision — a smoothness which makes beautiful kiss-impression printing both easier to produce and more certain in effect.

Look at Levelcoat... for printability

The press itself can prove to you the outstanding printability of Levelcoat. On your next printing job, test the uniformly smooth performance of this distinctive paper. You'll be happy with the results, pleased that you gave your printing the Levelcoat lift.



Illustrated here is a typical use of Levelcoat*, not an actual booklet.

IT PAYS TO LOOK AT LEVELCOAT



Levelcoat* printing papers are made in these grades: Trufect*, Multifect*, and Rotofect*.

KIMBERLY-CLARK CORPORATION, NEENAH, WISCONSIN

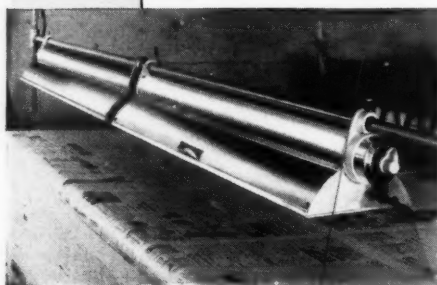
*T. M. REG. U. S. PAT. OFF.

When Writing These Advertisers, Please Mention THE INLAND PRINTER

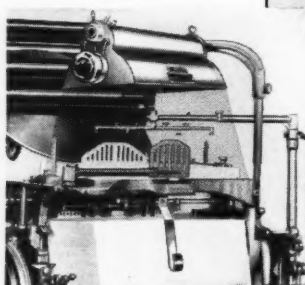
When you want ink to dry **FASTER**
use **DOYLE INFRARED**
Sheet Dryers

• To speed up ink-setting, cut down offsetting and aid in the control of static, *high temperature* radiant heat in most convenient form is provided by Doyle Sheet Dryers. Compactly built, they are readily mounted wherever desired without expensive press modifications.

• Whether you operate cylinder, platen, rotary, offset, gravure, newspaper or specialty presses, also ruling or coating machines or folders, Doyle Sheet Dryers will help you solve your problems. Write for complete information.



Doyle Sheet Dryer on a Newspaper Web Press.



Doyle Sheet Dryer on a C & P Automatic.

THE J. E. DOYLE COMPANY

Manufacturers also of Doyle Vacuum Sheet Cleaners

1220 WEST 6th STREET

CLEVELAND 13, OHIO



• Write for folder.

**Reduce Time-Space
and Padding Costs!**

Add Quality With Improved

**PLATE-LOCK
PADDING PRESSES**

Bench and Floor Type. Illustrated Press is G-4, floor type.

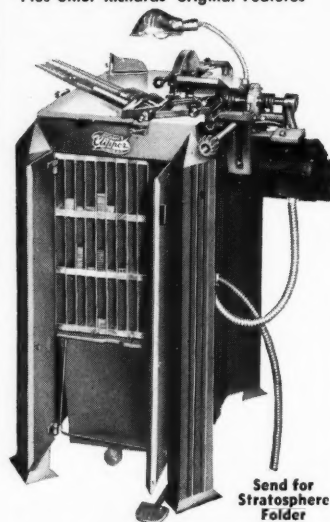
JOSEPH E. MURPHY COMPANY

24 ELLSWORTH ST. WORCESTER 3, MASS.

RICHARDS' "Clipper"

FIRST—

Rolling Table Saw—Built in Storage
Automatic Foot Switch
Instant change Saw to Saw Trim (PAT.)
152 Pica Gauge—Two Sizes of Tables
"Bulldog" Safety Clamp
Plus other Richards' original Features



Send for
Stratosphere
Folder

J. A. RICHARDS CO.

The First in KALAMAZOO, MICH.
903 N. PITCHER ST.

**Cuts Costs
On Gathering—Jogging!**
AVAILABLE NOW



Write for Prices and Information.

UNIVERSAL JOGGER CO.
322 S. Fourth St., Minneapolis 15, Minn.

**10-W
BELTS**

**FOR THE
MIEHLE VERTICAL
\$10.40**

POSTPAID AND GUARANTEED

Jack Beall Vertical Service

641 S. Dearborn Street
Chicago 5, Ill.

SAM'L BINGHAM'S SON MFG. CO.

16 MODERN FACTORIES SERVING PRINTERS IN **31** STATES



**WE ARE NOW MAKING
COMPOSITION ROLLERS
FOR**

SUMMER USE

**SHIP YOUR OLD ROLLERS
TO FACTORY MOST CONVENIENT TO YOU**

OVER ONE HUNDRED YEARS OF ROLLER MAKING

FACTORIES

ATLANTA 3	DES MOINES 2
CHICAGO 5	DETROIT 10
CLEVELAND 14	HOUSTON 6
DALLAS 1	INDIANAPOLIS 2

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

FACTORIES

KALAMAZOO 12	OKLAHOMA CITY 6
KANSAS CITY 6	PITTSBURGH 3
MINNEAPOLIS 15	ST. LOUIS 2
NASHVILLE 3	SPRINGFIELD, O.

MAKERS OF RUBBER • NON-MELTABLE • FABRIC-COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH-LACQUER • GRAINING **ROLLERS**

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

The bookseller who advertised

Benjamin Franklin was a bookseller as well as a printer. In addition to books, Franklin's shop sold soap, coffee, pen quills, patent medicines, and mariners' compasses. He printed advertisements offering books and a general line of merchandise to the public. Franklin was one of the first Americans to realize that printing sold goods.

Time was when periodicals and books were considered luxuries. Today, millions of men and women regard current publications as a necessary part of their daily lives. Volume printing has placed reading matter within the scope of every family budget.

The budget-minded printer, advertiser, and merchandiser will find it interesting to note that the West Virginia Pulp and Paper Company lines of fine papers are available at conservative prices. Keeping down the cost of fine paper production is accomplished through efficient plant operations, new facilities, and modern research.

To help you get the most out of your printing dollar, effective uses of fine papers are demonstrated in "West Virginia Inspirations for Printers." Sent to you free, this publication contains stimulating high-spots of contemporary design and illustration. Obtain your copy of Number 176, which carries the same cover subject shown here, by contacting your nearest West Virginia Distributor or any of the Company addresses.

Cover artist

Chicago born and still a Chicago resident, Aaron Bohrod studied in the Art Institute there and at the Art Students League in New York. In 1944, he accompanied General Patton's Third Army into Germany and created a series of paintings for Life Magazine. His work has been exhibited at all major art shows and is included in many permanent museum collections.

230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
Public Ledger Building, Philadelphia 6
503 Market Street, San Francisco 5

West Virginia Pulp and Paper Company



LONDON BOOK SHOP, by AARON BOHROD
from the Associated American Artists Galleries



West Virginia ***Inspirations*** for Printers 176

26

BASIC MACHINES

*used by Printers, Lithographers,
Binders . . . for*

FEEDING CHRISTENSEN CONTINUOUS STREAM FEEDER—For flat-bed, rotary and offset presses and varnishing machines where high speed is essential.

DEXTER CONTINUOUS RELOADING CARDBOARD FEEDER—Feeds cardboard up to 40 point thickness to any make flat-bed printing press, also to flat-bed cutting and creasing presses, in sheet sizes up to maximum capacity of press.

CHRISTENSEN PILE SUCTION STREAM FEEDER—For flat-bed, rotary and offset presses and varnishing machines.

DEXTER CONTINUOUS RELOADING SHEET METAL FEEDER—Feeding sheets 38 to 24 gauge, in standard sizes 14 x 18" to 36 x 44"—at speeds of up to 80 per minute—and available also on special order to handle larger sheets, this Dexter Machine provides operation uninterrupted by stops for reloading.

FOLDING CLEVELAND FOLDING MACHINES—For circulars, greeting cards, booklets, singly or in gangs—catalogs, publications, etc. Seven models, covering every bindery requirement and handling sheets from 3 x 4" to 42 x 62".

DEXTER JOBBING FOLDERS, DOUBLE SIXTEEN AND QUADRUPLE SIXTEEN FOLDERS—For job work and book folding in sheets from 12 x 15" to 44 x 58".

TRIMMING BRACKETT SAFETY TRIMMER—For label cutting, booklet trimming, singly or in multiple form, and cutting gang work.

GATHERING and INSERTING CHRISTENSEN GANG STITCHER—For inserting and stitching saddle-bound catalogs and periodicals.

McCAIN AUTOMATIC SIGNATURE FEEDER AND TRIMMER—For use on Christensen Gang Stitcher. Speeds production, secures economies, obviates manual error. Trimmer is three-knife, shear type.

MARTIN ROTARY GATHERER, STITCHER AND COVERER—For gathering signatures of books prior to other binding operations, and for gathering, side-stitching and covering magazines.

VARNISHING CHRISTENSEN VARNISHING MACHINE—For all types of varnishing jobs.

BRONZING CHRISTENSEN HIGH SPEED BRONZER—For all types of sheet bronzing.

SORTING DEXTER SORTING MACHINE—For paper mills. Speeds production and eliminates waste motion in coated paper and bond finishing rooms.

Sold and serviced by

Dexter Folder Company

General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

**DEPEND ON
THE LEADER**

**MORE
PROFITABLE
PRINTING**

FASTER

BETTER

Graphic Arts and packaging men are now required to print dozens of stocks, at speeds unheard of 20 years ago. Cellophane, pliofilm and glassine are a few that pose difficult technical problems. Versatility must be designed into printing equipment... presses must perform many jobs and perform them well, if printers are to meet the varying demands of today's production profitably.

For more than 20 years, Champlain alone has designed versatility into printing and fabricating units. We are in the best position to help you solve the problems of varied as well as straight line production, with lowest capital investment and at lowest possible operating cost.

Champlain rotogravure is known the world over... it prints and dries 5 colors in 5 seconds with highest quality on a wide variety of stocks - Champlain's new line of aniline presses, specially designed for the converting and packaging fields, can't be touched by any other press for board, foil, cellophane and pliofilm.

For in-line production with Champlain printing units there is a complete line of fabricating equipment for slitting, multiple roll rewind, perforating and scoring, embossing, gluing and punching and dieing. The fact that fabricating equipment, like the printing presses, is unit built gives you versatility through interchangeability.



Send samples of your production to us
— let Champlain show you how to do
the job—better, faster, more profitably.



"DEPEND ON THE LEADER"

CHAMPLAIN COMPANY, INC.

88 LLEWELLYN AVENUE, BLOOMFIELD, N. J.
Chicago Office: 7 W. Madison St., Chicago 2, Ill.

ROTOGRAVURE AT ITS BEST

Here are some

advantages of

CHAMPLAIN ROTOGRAVURE

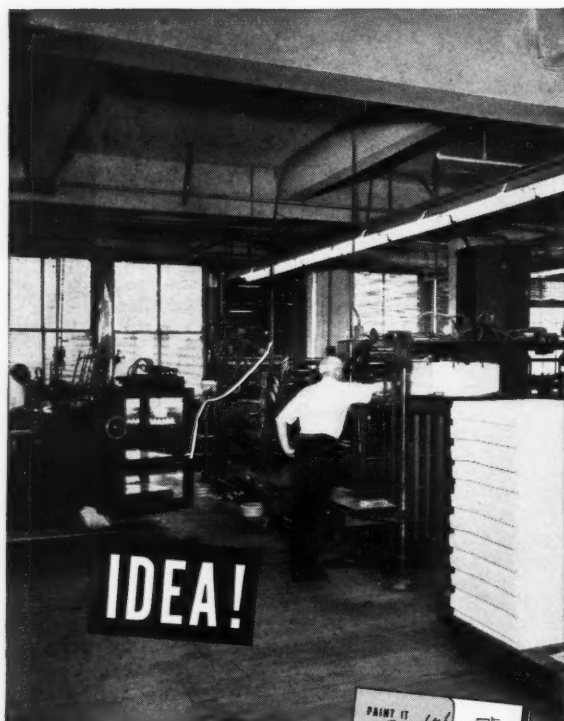
NO
MAKEREADY

INSTANT
DRYING INK

NO
PRESS WASHUP

ELECTRONIC
OR
PUSH BUTTON
REGISTER
CONTROL

MULTICOLOR
PRINTING
ONCE THROUGH
PRESS



**YOU CAN PICK OUT
A "WF" IN 6 PT.**

**When Your Plant
Interior has this
One-coat Brilliance!**

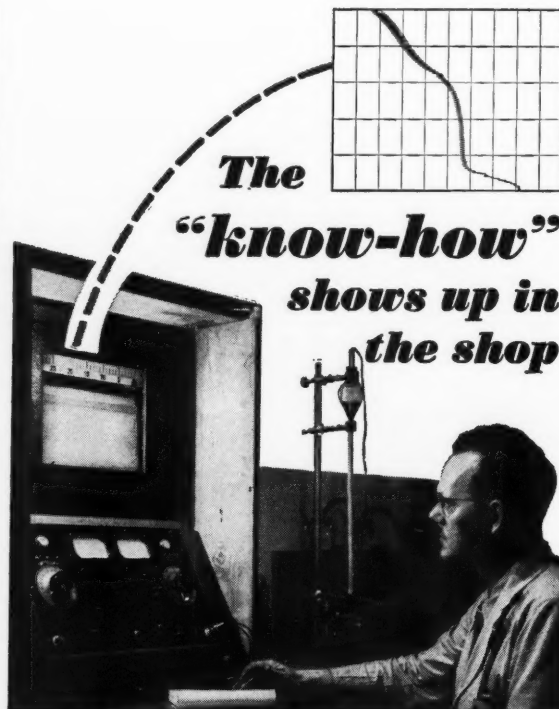


FREE BOOK TELLS HOW one coat of the right aluminum paint can give a printing plant interior extra light — extra protection — easily-cleaned walls and ceiling. Alcoa does not make paint, but we want you to have the facts in this booklet to help you get your money's worth. Tells how aluminum paints are formulated—explains how to buy correct ready-mixed aluminum for best results on each kind of surface. For your copy or for specific advice on your paint problems, address **PAINT SERVICE BUREAU, ALUMINUM COMPANY OF AMERICA, 665-F Gulf Building, Pittsburgh 19, Pennsylvania.**



The **RIGHT** aluminum paint for this job is **ALUMINUM METAL & MASONRY PAINT**, made by many paint manufacturers. Buy this paint from suppliers who display the Alcoa shield on the brand they sell. It is a symbol of quality, indicating that their aluminum paints are made with

ALCOA ALUMINUM PIGMENT



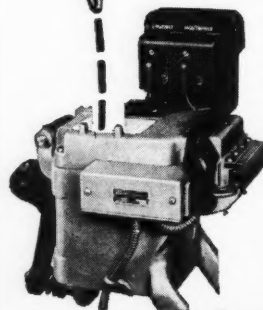
**The
"know-how"
shows up in
the shop**

One of the many instruments we use in the evaluation of metals is the polarograph. This electronic device determines the percentages of trace elements in an alloy, and is indeed a discerning machine.

However, neither this nor any other mechanical sleuth used by science has succeeded in measuring the one ingredient that sets Blatchford Metal apart. That vital element is pure *know-how*.

The composing machines in the shop quickly recognize the *know-how* that's built into Blatchford. It is discovered in the smoothness and uniformity of its melt; in the easy freedom of its flow; in the promptness of its freeze; in the clean-cut character of its cast.

Whence comes this *know-how* that's bred into Blatchford? It comes from many generations of metal-mixing experience...experience that has produced a sixth sense in the selection and refining of basic metals, in the adoption of the correct alloying procedure, in the method of holding melt temperatures. All add up to a truly high quality product.



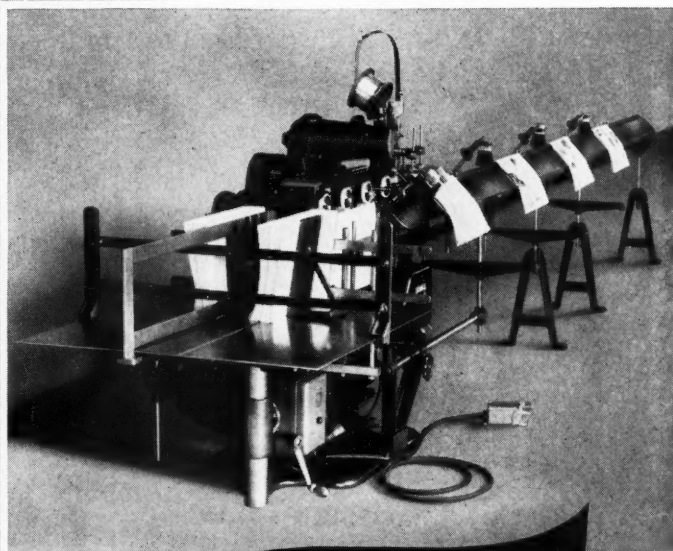
National Lead Company

Baltimore, Chicago, Cincinnati, Cleveland, Pittsburgh, St. Louis • National Lead Co. of Mass., Boston • E. W. Blatchford Co., New York • Morris P. Kirk & Son, Inc., Los Angeles • American Lead Corp., Indianapolis • Georgia Lead Works (div. of Cincinnati Branch), Atlanta.



METAL

**Cut Your
Stitching Costs
in half
with the
**ROSBACK
Saddle Gang
Stitcher****



● **Model No. 204:** Places any number of stitches, from 1 to 4 inclusive, in each book or booklet, or in each gang when job is printed two-or-more-up.

● **Model No. 210:** Places any number of stitches, from 1 to 10 inclusive, in each book or booklet, or in each gang when job is printed two-or-more-up.

● Stitching costs take a sudden nose-dive when you install a Rosback Saddle Gang Stitcher.

The reason is plain. With the Rosback you eliminate entirely the hand-collating of signatures, for collating and stitching are combined into one single operation. Thus you save about fifty per cent in labor as compared to pedestal stitchers.

You get better production also, and you improve your deliveries. With the Rosback the work goes through twice as fast, on the average, making it just that much easier to keep your stitching up to schedule.

The Rosback Saddle Gang Stitcher is the utility machine, specifically designed for the average lengths of runs in the average-size printing plant or bindery. Your Rosback Dealer can give you full details; or write us for complete bulletin and specifications.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

World's Largest Manufacturers of Perforators, Gang
Stitchers and Paper Punching and Drilling Machines



One of a complete line of Craftsman Line-up and Register Tables.

Now You Get Even GREATER VERSATILITY With This Craftsman Table

THE Craftsman Photo-Lith Layout Table . . . the one complete table for essential operations in precise plate making . . . now brings you new versatility through the addition of many important new features. You can work with "jewelers' accuracy" with the new friction-set removable dials . . . interchangeable dials of various calibrations as fine as 72nds . . . and the new non-deflecting magnifying glass over the match plate.

Use Craftsman for line-up, registering, negative and plate ruling, stripping, etc. Five standard sizes up to 62"x84".

Send for the
Craftsman
Catalog today

CRAFTSMAN LINE-UP TABLE CORPORATION · WALTHAM, MASS.

George H. Charnock, Jr., Gen. Mgr.

PHILADELPHIA: Thomas R. Gallo, 1311 Widener Bldg.

CHICAGO: Paul M. Nahmens, 719 S. Dearborn Street

Many New Features Have Been Added
To Craftsman Tables. Get Latest Catalog.

Use this Coupon Today

Craftsman Line-up Table Corp.
57 River St., Waltham 54, Mass.

Without obligation, please send me your Catalog of Craftsman Line-up and Register Tables.

Name

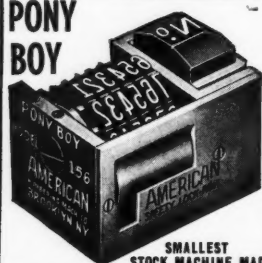
Company

Address

AMERICAN NUMBERING MACHINES

FOR ALL NUMBERING REQUIREMENTS

PONY
BOY



SMALLEST
STOCK MACHINE MADE

BLUE BOY



ALL STEEL
"BLUED LIKE A GUN"

STANDARD



HIGH SPEED
SAFETY LOCK PAWL

BIG BOY



ANY SPEED
ANY PRESS

AT ALL DEALERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN 8, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO 2, ILL.

New Horizons

*Growing apace in the
Industry is a new demand
on the Composing Room*

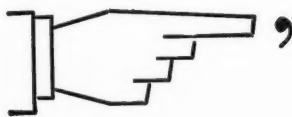
PROOFS FOR REPRODUCTION

This additional demand, plus a backlog of regular work, is apt to delay scheduled production.

Here is where we help.

Our service on reproduction proofs will supply you with new type, set as specified, plus clear, clean proofs for your customers. And in addition you have no metal to buy or type to store.

BALTIMORE 15 S. FREDERICK ST.
BALTIMORE-2, MARYLAND **TYPE**



Even those extra-hard-to-please people alias "comma pickers" agree that the high quality of Johnson Inks is a sure help in producing fine printing at lowest cost.

CHARLES NEW Johnson AND COMPANY
GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

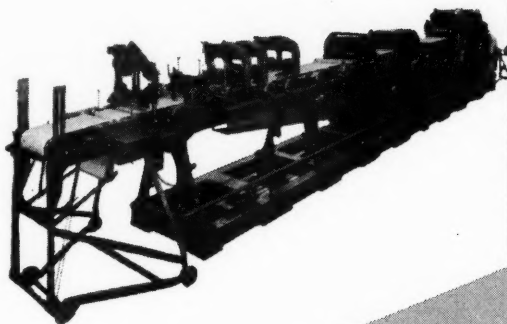


NEW YORK
CHICAGO
BOSTON

ST. LOUIS
CLEVELAND
DETROIT
BALTIMORE

KANSAS CITY
PITTSBURGH
ATLANTA
DALLAS

MORE AND MORE
SHEET FED PRINTERS



ARE SWITCHING TO NEW ERA ROLL-FED PRESSES

Here's why! A New Era Multi-Process Press, roll fed, can be set up fast to handle any print job you want done in a hurry and economically. You can produce snap outs, continuous and register forms, tickets, checks, tags, labels, office forms, etc., then perforate, punch, slit, number, die-cut or score as required. Just set up whatever printing and fabricating units you need, flick a switch, and you've got a top notch job in one operation. You get all these time and money saving features with a New Era Press:

- Takes type, electros or rubber plates. No curved plates needed.
- Prints in any number of colors on one or both sides of web.
- Easily adjustable—saves time on make-ready or changes.
- Quick and accurate register.
- Feeds any size forms in multiples of 1/16 in.
- Handles any kind of stock from onion skin to .050 board.
- Can be adapted to handle requirements of any printing or finishing job.

NEW ERA
MANUFACTURING CO.
371 - 11th AVENUE
PATERSON 4, NEW JERSEY

And for faster, more efficient collating of all continuous forms, team a New Era Collating Machine with your multi-process or rotary press.

5470

"THE NEW **AMCO CATALOG?** LOOK IN THE
SAFE WITH THE OTHER VALUABLES, MISS BATES!"



You may not choose to keep your new Amco Catalog in the safe... but you'll certainly keep it somewhere handy, because in it Amco has put all the answers to the printer's needs for every type of carbon paper.



Indexed for convenience, Amco's catalog is complete and comprehensive—and fast and easy to use. Contains all information regarding sizes, descriptive information and prices.

IT'S A GOLD MINE of
valuable information on

- **ONE-TIME CARBONS** for snap-out forms
- **PENCIL CARBONS** in reams and boxes
- **CARBONIZED NEWS** and book papers

WRITE FOR IT TODAY!

YOU'LL WONDER HOW YOU GOT ALONG WITHOUT IT!

AMERICAN CARBON PAPER MFG. CO.

General Offices and Factory • Ennis, Texas

**OLD PIGGING
FURNACE**

Got you Down?



MONOMELT'S Single Melting System for all type casting machines will put you back on your feet.

WRITE TODAY and learn how.

**THE
MONOMELT CO., Inc.**

1612 POLK STREET N. E. MINNEAPOLIS 13, MINN.

Study **FRANK H. YOUNG'S**
ADVERTISING LAYOUT COURSE
For Professional Home Training

Now is the time to make your spare time pay. Increase your earning power. Mr. Young, international layout authority, offers a complete Home Study Course to help printers, advertising men, artists, etc. Learn by mail how to use sound layout principles. Receive Mr. Young's own personal criticisms. Endorsed by graduates. Write to Dept. I.P. for free details.

AMERICAN ACADEMY OF ART

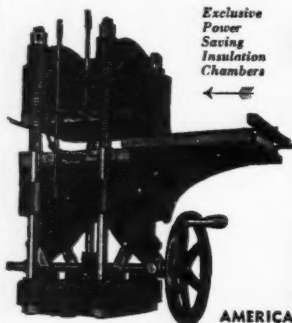
Frank H. Young, Director
25 E. Jackson Boulevard Chicago, Ill.

ELCO UNIVERSAL TYPEMETER

A simple, easy-to-use method of copyfitting for any type, any size, in lines of any measure. Complete with instructions for compiling a list of the type or mats available in any composing room. Five dollars a copy postpaid. The Inland Printer Book Department or write Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

MAKE YOUR OWN

**Rubber
Printing Plates**



Exclusive
Power
Saving
Insulation
Chambers

Extreme Precision
Tremendous Power
Maintained Pressure
Power Economy
Connects to 110 V.
Thermostatically Controlled

The Eva-Press

Write for Literature
AMERICAN EVATYPE CORPORATION
Deerfield, Illinois

Platens 11 x 13 in.

**MODERN, EFFICIENT EQUIPMENT
FOR PLATE MAKING DEPARTMENTS**

Cameras, Whirlers, Tables,
Sinks, Vacuum Frames, Etc.

Send For Our Free Catalogue

THE DOUTHITT CORP.

**680 EAST FORT STREET
DETROIT 26, MICHIGAN**

**Insist on Megill's Gauge Pins
For Use on All Job Presses**

MEGILL'S Spring Tongue ®
Patent GAUGE PINS



REMEMBER. Only Megill makes
"Spring Tongue" Gauge Pins. \$1.80
doz. with extra Tongue.

MEGILL'S Original Steel ®
Patent GAUGE PINS



Head 12, 15 or 18 pt. high. 75c doz.

THE PIONEER IN 1870

THE EDWARD L. MEGILL CO.
763 ATLANTIC AVE., BROOKLYN 17, N. Y.

AMERICAN ROLLERS

ARE CONSISTENTLY
FINE PERFORMERS

SEE FOR YOURSELF. ORDER A SET

**AMERICAN
ROLLER
COMPANY**

1342 N. HALSTED ST. CHICAGO 22, ILL.
225 N. New Jersey St., Indianapolis 4, Ind.

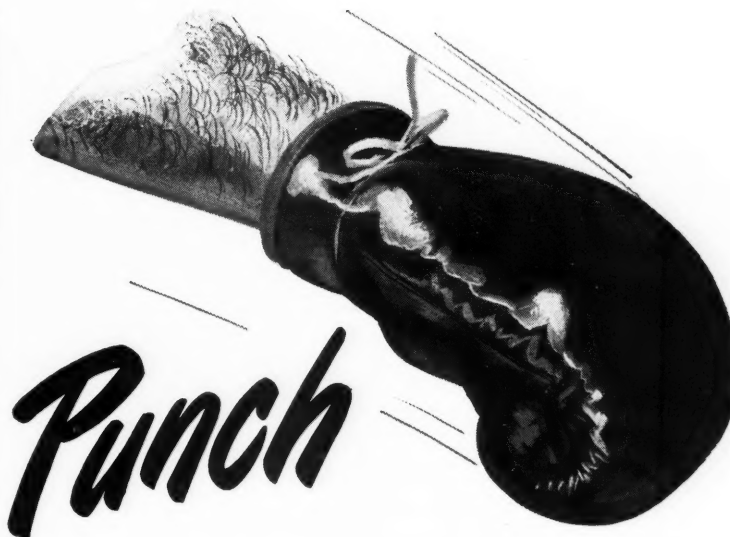
RUBBER and PLASTIC

**PRINTING PLATE
MATERIALS AND
CUTTING TOOLS**

Write for Samples
and name of your
nearest **T.P.I.** Dealer
and rubber Engraver...

T.P.I. COMPANY

1000 BROADWAY KANSAS CITY 6, MO.



tape for more type production

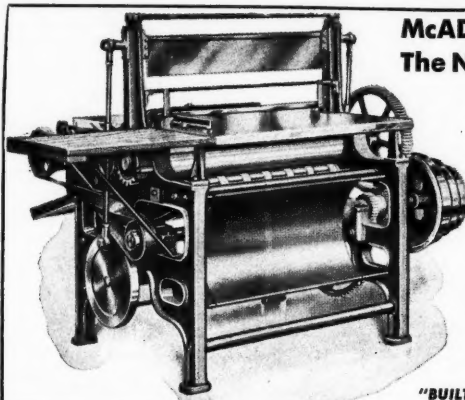
Punch tape on a Teletypesetter Perforator—which operates as simply and easily as a typewriter. Then feed the tape into a Teletypesetter Operating Unit attached to a composing machine, and you'll step up the output of straight matter from that machine as much as 75% to 100%.

Publishers and printers using Teletypesetter for automatic operation of composing machines report that they set up to 350 or 400 lines of straight matter per machine hour.

To learn how you can get maximum production from your line-casting machines and greater operating efficiency at less cost—write today to:

TELETYPESETTER CORPORATION
1400 Wrightwood Ave., Chicago 14, Ill.

TELETYPESETTER



McADAMS POWER PAPER FOLDING MACHINE The Norwood 36" Single Fold Model

McAdams new "section", heavy duty folding machine can be used for many standard jobs such as composition, copy and stenographers books . . . and special work such as diaries, memo books, etc.

The 36" single folding blade has the capacity of folding single sheets and upwards to 48 sheets at one time.

Operates by remote variable control . . . capable of fast speed.
Write for Bulletin I-500

JOHN McADAMS & SONS, Inc.

Albert Broadmeyer, President

20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

"BUILT FOR HEAVY DUTY IN FOLDING BOOKS AND PAPER PRODUCTS"

NEW!

McADAMS PRODUCTS

- Pen Ruling Machines
- Disc Ruling Machines
- Paging Machines
- Pile Feeders
- Roll Feeders
- Ruling Inks
- Ruling Pens
- Bookbinder's T

FUTURA

Medium Condensed

ITALIC

Fonts and
Prices

	Caps	L. C.	Comp.
14 pt. 18A-	\$2.00	32a- \$2.25	\$4.25
18 pt. 11A-	2.30	21a- 2.70	5.00
24 pt. 9A-	2.75	16a- 3.10	5.85
30 pt. 6A-	3.10	12a- 3.60	6.70
36 pt. 5A-	4.10	9a- 4.20	8.30

Also Futura Light, Light Italic, Medium, Medium Italic, Medium Condensed, Demi-Bold, Demi-Bold Italic, Bold, Bold Italic, Bold Condensed, Bold Condensed Italic, Extra Bold, Extra Bold Italic, and Extra Bold Condensed.

L. A. TYPE & RULE CO.

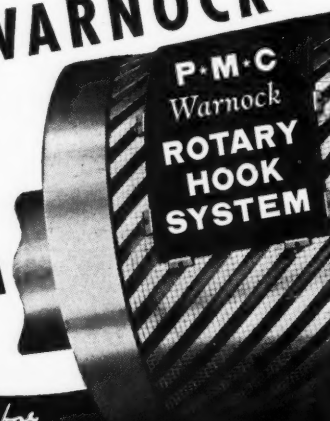
PRECISION CAST TYPE

225 E. PICO BOULEVARD • LOS ANGELES 15, CALIFORNIA

Every Investment in a ROTARY LETTERPRESS

CAN BE MADE A WISER, MORE
PROFITABLE INVESTMENT IF
YOU WILL

Specify
PMC WARNOCK
ROTARY
HOOK
SYSTEM



Write today for
the full story

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE • CINCINNATI 2, OHIO

FOR ALL YOUR OFFSET CHEMICALS

COME TO THE HOUSE THAT
MAKES OFFSET CHEMICALS only

Here from one source, you can get every chemical you need for making fine offset plates and running them right on the press. LITH-KEM-KO Chemicals are made by the only firm devoting its time *exclusively* to producing better offset chemicals.

For complete information send for the new catalog. Use the coupon below.

**LITHO CHEMICAL
& SUPPLY CO., Inc.**

63 PARK ROW, NEW YORK 7




Litho Chemical & Supply Co.,
63 Park Row, New York 7, N. Y.

Please send a copy of your new catalog

Name _____ Title _____

Company _____

Address _____

SAVE TIME, REDUCE COSTS,
GET BETTER PRINTING
WITH  IRON FURNITURE

Modern efficiency methods require the use of the fewest possible pieces of accurate iron furniture in each form. Choose fonts or sorts from the M & W stock list of some 200 sizes, so that you may save labor and time in each lock-up. Font schemes and price lists of furniture and other composing room products are yours for the asking.



**Morgans
& Wilcox**

MANUFACTURING COMPANY

MIDDLETOWN, N. Y.

Printers Supplies Since 1878
Dealers in Principal Cities

YOU **PROFIT** BY THE WELL-TAILORED LOOK

Neat closures. A rich-looking finish. Well cut lines. These are some of the features that keep Kensington Clasp envelopes moving off your shelves—fast. And not only appearance, but **DEPENDABLE STRENGTH** and **GOOD PRINTING QUALITIES** as well. This Kensington quality has been established for over a half century by using only the finest materials.

Available in Brown Kraft, GREYTEX* and Extra-Strong Manila, in a complete range of sizes. See your paper merchant today or write direct to Kensington, Conn., or 4711 Foster Avenue, Chicago 30, Ill.

*GREYTEX—A rich, pearl grey kraft.



Uniform opacity,
smooth surface,
graceful lines



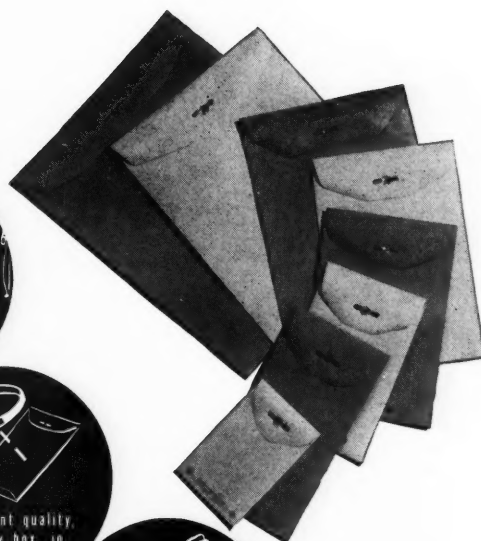
Consistent quality,
in every box, in
every carload



Clasp with double tongues
fits perfectly
into eyelet



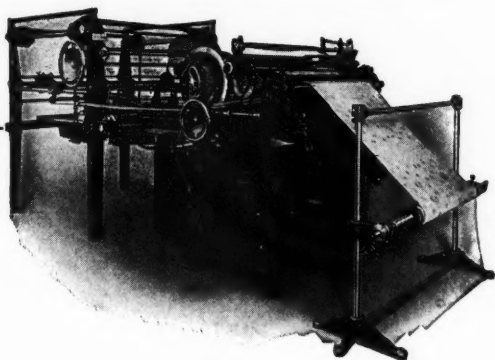
Full coating of
'sure-stick' gum
on every flap



KENSINGTON

CLASP ENVELOPES

THE AMERICAN PAPER GOODS CO.



YOUR **BECK** keeps an "Eye" on Costs

Eliminate paper spoilage. Unique electric eye feature of the Beck Sheet Cutter maintains complete register control. Your printing and lithograph papers are cut, counted and stacked neatly and accurately. For top production at lowest cost, write for details.

Charles Beck Machine Corporation

412 N. 13th St., Philadelphia 8, Pa.

It Pays You Dividends

To Have **BROCK and RANKIN**
Bind Your Books and Catalogs

BROCK and RANKIN offer you bookbinding service that . . .

1. Makes your books and catalogs truly representative of your firm and gives them the appearance of being worth more than they cost.
2. Gives your books, or catalogs, the stamina to outlive much handling, plus added good-will value.
3. Includes complete facilities to help you select the style of binding best suited to your use.

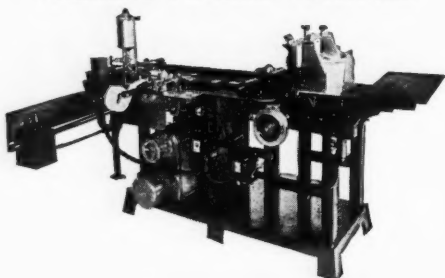
Although all these features add to the dignity and usefulness of your books and catalogs they come without extra cost.

BROCK and RANKIN

Book and Catalog Binding For More Than Fifty Years

619 SOUTH LA SALLE STREET
CHICAGO 5, ILLINOIS

**103,000,000 PUBLICATIONS
ARE MAILED MONTHLY BY
CHESHIRE MAILING MACHINES**



**Automatically Cut and Attach Addressed
Labels to Newspapers, Magazines, Pamphlets,
Direct Mail, at High Speed and Low Cost!**

Cheshire Machines have eliminated the bottlenecks in mailing rooms of leading publishers and printers for many years. They cut mailing time 'way down. Save the labor of many hands. Really make money for you. New, improved model is better than ever.

**LET US SURVEY YOUR MAILING NEEDS—WRITE!
CHESHIRE MAILING MACHINES, INC.**

1415-25 WEST ALTGELD STREET, CHICAGO 14, ILLINOIS

THE INLAND PRINTER

Volume 123 ★ June, 1949 ★ Number 3

Published Monthly by Maclean-Hunter Publishing Corporation

HORACE T. HUNTER, President
ERNEST R. GAULEY, Vice-President and Treasurer
J. L. FRAZIER, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO 6, ILL., U. S. A.

THE INLAND PRINTER furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

Subscription Rates

For United States: One year, \$4.00; two years, \$7.00; three years, \$10.00. Single copy, \$0.40; none free. **Foreign:** One year, \$10.00; three years, \$20.00. **Pan-American:** One year, \$6.00; two years, \$10.00; three years, \$15.00. Make checks or money orders (for foreign) payable to MACLEAN-HUNTER Publishing Corporation. Foreign postage stamps not acceptable.

For Canada and Newfoundland: One year, \$4.50; two years, \$8.00; three years, \$11.50. Single copy, \$0.45. These subscriptions and remittances may be sent in **Canadian funds** to The Inland Printer, Terminal A, P. O. Box 100, Toronto, Canada.

When subscriptions expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Avoid possible delay by remitting promptly.

Foreign Subscription Agents

Fidelity Circulation Company of Canada, 210 Dundas Street West, Toronto, Canada.
R. H. Williams, 728 Argyle Ave., Verdun 19, Quebec, Canada
Maclean-Hunter Limited, Sun Life of Canada Building, Trafalgar Square, London, S. W. 1, England.
Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.
John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
Bureau International, P. O. Box 2218, Havana, Cuba.
Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

STEEL IMPOSING STONES

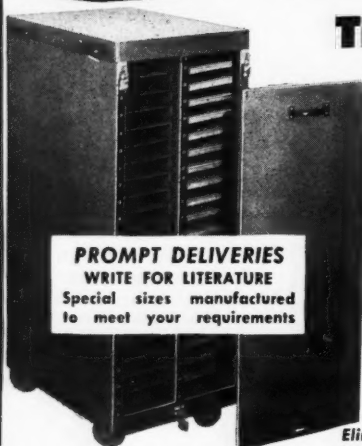
PROOF PRESSES

SAW TRIMMERS

GALLEYS AND CABINETS - ALL SIZES



**GALLEY
TRANSFER
TRUCK**



PROMPT DELIVERIES
WRITE FOR LITERATURE
Special sizes manufactured
to meet your requirements

**Designed to
handle the
heaviest
possible
weight load
of galleys
for local
and long
distance
transportation**

*Eliminates countless
hours of wrapping
and boxing page
forms*

FEATURES

- Heavy Ball Bearing Wheels for ease of movement.
- Removable steel door to prevent sliding of galleys.
- Heavy steel sloping shelves to absorb any bounce of galleys.

FOSTER MANUFACTURING CORP.

Designers and Builders of Printing Equipment
123-27 N. 13th STREET, PHILADELPHIA 7, PA.
Telephone LOcust 4-2890 Cable Address Fosterfac

Known Nationally For Dependability & Permanence

SAFETY CHASES

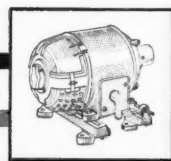
ROUTERS

NUMBERING MACHINES

PAPER DRILLS

KIMBLE

CUSTOM-BUILT MOTORS



**FINE CUSTOM-BUILT MOTORS
FOR THE GRAPHIC ARTS
INDUSTRY SINCE 1904**

KIMBLE ELECTRIC

Division of Miehle Printing Press & Mfg. Co.

2846 MT. PLEASANT STREET
BURLINGTON, IOWA

**DISTRIBUTED BY: AMERICAN
TYPE FOUNDERS**

Classified Buyers' Guide

BUSINESS OPPORTUNITIES

• **RETIRING OWNER** of established debt-free Chicago specialty printing business offers good will valued at \$100,000 to purchaser of equipment, and stock of raw materials and saleable products in plant. Will consider down payment and balance in deferred payments on liberal terms if purchaser can satisfy with best of character, sales and executive ability, and capacity for long hours and hard work. Building may be rented or included in purchase. Box M-1307 in care of the Inland Printer.

• **KEEP PRESSES ROLLING MORE HOURS!** Amazing sales promotion plans for increasing local, out-of-town business. Get facts! Les Finkle, Associates, Douglas Building, 257-R So. Spring, Los Angeles 12, California.

CALENDAR AND CALENDAR PADS

• **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York 13, N. Y.

• **WHOLESALE CALENDARS TO PRINTERS. DO YOUR OWN IMPRINTING—FULL LINE. FLEMING CALENDAR CO.,** 6540 COTTAGE GROVE AVE., Chicago 37.

EQUIPMENT WANTED

Wanted to Purchase
**SEYBOLD BOOK
COMPRESSOR**

Machine Size 24"—
Model 5.W.O.

THE BRYANT PRESS LIMITED
360 Adelaide Street West,
Toronto, Canada

WANTED

Harris Offset Presses
Must be late models, 22x34, 41x54

TOMPKINS Phone—Wire
Write

Printing Equipment Co.
1040 W. Grand Blvd., Detroit 8, Mich., TA 5-8003

FOR SALE

For Sale

U.P.M.—49 x 74, 2 Dexter Cross
Feeders

U.P.M.—49 x 68, 2 U.P.M. Feeders

Excellent Condition
Make appointment and see them
running

COUNTRY LIFE PRESS CORP.

Garden City, N. Y.
G.C. 7-0800, Ext. 308

• **MILWAUKEE BRONZERS**—For all presses. Some rebuilt units. C. B. Henschel Mfg. Co., W. Mineral Street, Milwaukee, Wis.

FOR SALE (continued)



FALCO REBUILT AND GUARANTEED

SPECIAL: MILLER Two Color
25 x 38

Miehle 5/0TC, Late Serial Number

Miehle 3/0TC, Complete Unit

Miehle # 46, DSPFeeder, ED

Miehle 5/0, DSPFeeder, ED

Miehle 4/0, DSPFeeder, ED

Miehle 2/0, DSPFeeder, ED

Miehle 4/4, 29 x 41

Miehle # 3, 33 x 46

Miehle # 1, 39 x 53

Miehle Verticals, Kelly # 1

Miehle Horizontal, 22 x 28

14 1/2 x 22 C&P Craftsman

Seybold Precision Cutter 44"

Hammond Trim-O-Saw, Jig and

Router

Rouse Band Saw

Boston Stitcher No. 17 Four Head

Imposing Stones, Type Cabinets

Berry Lifts, Paasche Spray Units

THE FALCO

CORPORATION

343 SOUTH DEARBORN ST., CHICAGO 4

Tel.: Harrison 7-5643

GENERAL OFFICE AND WAREHOUSE

47-01 35th St., LONG ISLAND CITY 1,

NEW YORK

Tel.: Stillwell 4-8026

FOR SALE

22 x 34 Harris S5L

Rebuilt by Harris

Chain Delivery

17 x 22 Webendorfer

New 1940

Pony Miehle 22 x 34

Automatic Feeder

TOMPKINS Phone—Wire
Write

Printing Equipment Co.

1040 W. Grand Blvd., Detroit 8, Mich., TA 5-8003

• **BOOKBINDERS' MACHINERY:** New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago.

FOR SALE (continued)

**FOR
SALE**

Guaranteed O.K.

No. 2 Kelly, reloading feeder

No. 1 Kelly

Style B Kelly special

No. 2 Miehle, 35 x 50, ext. del.

No. 14 Kidder

Dexter Kast Gang Stitcher

2 Model B Intertypes

This represents just a few items of our extensive inventory. Complete list on request.



PAYNE & CRAIG CORP.

82 REEKMAN STREET • NEW YORK 7, N. Y.

TELEPHONE REEKMAN 3-1791

MILLER 27 X 41 TWO-COLOR

HARRIS EL 22 X 34 OFFSET

MIEHLE CYLINDER PRESSES,

46", 56", AND 62"

NO. 2 KELLY 22 X 34 AUTO

MILLER 20 X 26 SIMPLEX

CLEVELAND AUTO FOLDER,

26 X 40 SIZE

AUTO CLAMP PAPER CUTTERS

SIZES 44", 48", 74"

CHRISTENSEN GANG STITCHER

SHERIDAN (ROWE) 3-KNIFE

CONTINUOUS TRIMMERS

28 x 38 SEYBOLD ENVELOPE

DIE PRESSES

J. SPERO & COMPANY

549 W. Randolph St., Chicago 6, Ill.

Telephone: ANdover 3-4633

• **FOR SALE:** An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

• **COTTRELL (McKee)** completely rebuilt, four-color, sheet-fed, sheet-delivery Press, Serial No. 10985, sheet size 48" x 70 1/4", with Cross Feeder, Serial No. 6188, equipped with 25 H. P. Cline Electric Company D. C. Motor, Type S. K., 230 Volts, 92 Amps., 600/1000 R. P. M., Serial 4868775. Press in good operating condition and available for inspection. Simplicity Pattern Co., Inc., Niles, Michigan.
(Continued on next page)

**NO CLIPS
NO SCREWS
NO DRILLING
SAFE, ECONOMICAL
AND A
MONEY-MAKER**

Diecutting jackets are in stock for Verticals, Horizontals, Kellys-B, C, No. 1, No. 2—Miller High Speed and Little Giant Presses. Jackets for all other size cylinders made to order.

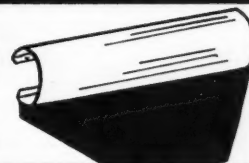
— Goes on the Cylinder like a Tympan —

BAR-PLATE Manufacturing Co.
400 George St., New Haven, Conn.

if you can print — you can die cut!

Takes your pressman just a few minutes to put the **BAR-PLATE** Steel Jacket on the cylinder, and you're ready for any die cutting job! — It's as simple as that!

For complete information, send for booklet



Bahnson THERE'S PROFIT INSURANCE IN AUTOMATIC HUMIDITY CONTROL

ELIMINATES STATIC

IMPROVES REGISTER

KEEPS PAPER "FLAT"



The Bahnson Company offers a complete line of Humidification and Air Conditioning equipment developed in over thirty-three years of experience in Industrial Air Conditioning.

CENTRIFUGAL HUMIDIFIER

A completely self-contained humidifier requiring only water feed and drain connections and electric line for installation. Fan assures positive circulation and even humidity.

CENTRAL STATION

A saturated air system employing Bahnson air washers designed for maximum efficiency with minimum pumping costs to provide year-round control of temperature and humidity.

BAHNSON HUMIDUCT

A unit air-conditioning system combining humidification with ventilation. Heating, cooling, dehumidification and air filtering can be included. Separate equipment room not required for normal installation.

ECONOMIZER ATOMIZER

A self-cleaning atomizer operating from water and air supplied under pressure. Available in various capacities, each having minimum air consumption.

For complete information write for Bulletin 333

S. D. STIMSON
A-3 VIRGINIAN APTS.
GREENVILLE, S. C.
I. L. BROWN
896 DREWRY STREET, N. E.
ATLANTA, GEORGIA
R. M. ANDERSON
314 EAST STREET
CROWN POINT, INDIANA



F. B. FRAMBACH
703 EMBREE CRESCENT
WESTFIELD, NEW JERSEY
R. T. HODGSON
1 CLARINA STREET
WAKEFIELD, MASS.
DEWITT CLARK
553 S. FIGUEROA STREET
LOS ANGELES 13, CAL.

Classified Buyers Guide (continued)
FOR SALE (continued)

FOR SALE

MIEHLE PRESSES, SINGLE and TWO COLOR, HAND FED, AND WITH AUTOMATIC FEEDERS

No. 46 Single Color Miehle Automatic Unit, bed 36 1/2" x 46"
No. 46 Two Color Miehle Automatic Unit, bed 35 1/2" x 46"
No. 43 Miehle Auto. unit, bed 30" x 42", with swingback feeder, ext. del.
27" x 41" Miller Cutter & Creaser
No. 2 Kelly Press, 22" x 34"
Style "B" Kelly Press, 17" x 22"
20" x 26" Miller Simplex
Miehle Horizontal 22" x 28"
3—V-45 Miehle Vertical Presses
2—V-50 Miehle Vertical Presses
34" Diamond Paper Cutter
38" - 40" - 50" Seybold Paper Cutters
44" Oswego Paper Cutter, heavy duty — Auto. Clamp
Rosback Auto. Stitcher, 4 stations
"B" Cleveland with Continuous Auto. Feeder
2—No. 8 Linotypes, 3 magazines
Model "E" 8 page Duplex Newspaper Press
Monotype Giant Caster
20" x 30", 22" x 32" Thompson Cutters and Creasers

NORTHERN MACHINE WORKS

Marshall and Jefferson Sts., Philadelphia, Pa.
Many other items — list on request

EQUIPMENT FROM TWO LEADING CHICAGO PLANTS

6/0 Two Color Miehle
3/0 Two Color Miehle
Miller Two Color 4-track unit, automatic oiling system
Current model Miller Simplex
Dexter Model 189-A
4 Standing presses
1650 brass-bound press boards
Wright paper drill
Challenge E paper drill
Seybold 10Z model 44" cutter
Model 433 Baum automatic folder
Bracket Safety Trimmer

Type & Press of Illinois, Inc.

110 West Harrison St., Chicago 5

FREE—TOMPKINS 720 CATALOG OF EQUIPMENT

Complete with Illustrations of Equipment and Prices of Supplies. It is New, Up-to-date And Yours on Request

TOMPKINS PRINTING EQPT. CO.

722 S. Clark • WA. 2-4725 • Chicago 5

RELIABLE BINDERY EQUIPMENT AT FAIR PRICES

PROMPT DELIVERY ON CAREFULLY REBUILT MACHINES

- 5—Smyth Book Sewers, No. 3, 4 and 8.
- 1—National Straight-Needle Book Sewer.
- 1—Sanborn Book Smasher.
- 1—Latham Power Punch with punches.
- 2—Seybold Round Corner Cutters.
- 1—Murphy Sealing Machine.
- 1—Anderson Bundling Press.
- 1—3H Morrison Book Stitcher 3/4" Capacity.
- 2—Crawley Rounders and Backers.
- 1—Smyth Casing-In Machine.
- 1—No. 2 Smyth Casemaker.
- 3—Singer Sewing Machines 7-5, 7-11 and 7-15.

- 3—Latham Stitchers, 7/8", 1 1/4", 2" capacities.
- 1—Over-Sewing Machine.
- 3—Hand Roller Backers.
- 1—No. 4 Boston Stitcher.
- 1—Cleveland "B" Folder and Feeder.
- 1—28" Latham Power Perforator.
- 1—Universal Peerless Slothole Rotary Perforator.
- 1—20 Pocket Jungst Gathering Machine with Stitcher.

★ NEW MACHINERY

FOR SALE
Model "A" Champion Book Stitchers, capacity 1/4".
No. 26 Champion Stitcher Heads for Automatic Gang Stitchers.
Morrison Book Stitchers—1/2", 3/4", 1 1/2" and 2 1/2" capacities.



JAMES H. JONES COMPANY

128 No. Clinton St. • State 2-1670 • Chicago 6, Ill.

COMPLETE LINE OF REBUILT BOOK AND BOX STITCHERS—WE BUY USED PRINTING AND BOOKBINDING EQUIPMENT

Classified Buyers Guide (continued)
HELP WANTED

• **BINDERY SALES MANAGER**—If you are a top notch Sales Manager you will be interested in this ad. If you know of such a man—pass this ad along to him. Since the man we want is probably employed, all applications will be kept confidential. We are a large, well established Loose Leaf Bindery located in Chicago. Due to promotions in our organization we have a very good position—Sales Manager—open at the present time. We are looking for an experienced man capable of directing, expanding and training our sales force. We manufacture Catalog Binders, Sales Presentation Binders, Display Binders, Magazine Binders, etc. A good portion of our sales are direct to Industrial Consumers, Advertising Agencies, etc. Write us in complete detail. Box J-1313, The Inland Printer, Chicago, Ill.

• **SUPERINTENDENT** for letterpress job printing plant with complete composing room, pressroom and bindery. Prefer man with thorough composing room background as this is our biggest problem. Must have ability to systematize, organize and plan. Real future for right man. Located in a town of approximately 25,000 in an extreme southern state. Write Box J-1311 giving experience and detail, age, education, references and salary.

• **BINDERY PRODUCTION MAN**—To take complete charge of the factory of a large Chicago Bindery doing diversified loose leaf work. Must know all phases of productions, including case making by hand and machine, stamping, embossing, finishing, metal work, paper work, die cutting and finishing, etc. This is an exceptional opportunity for a lifetime job. Write in complete detail. Applications will be kept confidential. Box J-1312, The Inland Printer, Chicago, Illinois.

• **SUPERINTENDENT**—Printing Plant. Large modern and completely equipped progressive Midwestern letterpress and offset union plant is looking for aggressive man, executive calibre, with initiative to assume responsibility; will lead to full charge for qualified man. This is not an ordinary opportunity. Give experience in detail, age, education and salary. Enclose photograph. All replies confidential. Box J-1317, The Inland Printer, Chicago, Illinois.

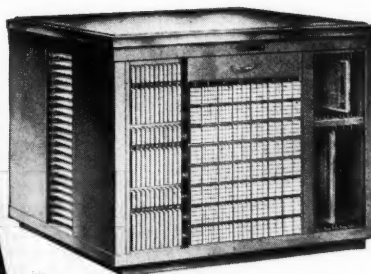
• **PRODUCTION MANAGER**. Manufacturing stationer in Indiana city of 60,000 established 1899, confined to printing, ruling, blank book manufacturing, precision machine forms and loose leaf binders with some job printing. No color or catalog work, a real opportunity. State age and experience. Box J-1316, The Inland Printer, Chicago, Illinois.

• **WANTED:** Man or woman who knows letter press and offset printing well enough to write complete and accurate specifications for job and book printing. Must also be able to give final OK on press proofs. Apply: Personnel Office, 809 S. Wright St., Champaign, Illinois.

• **COMBINATION OPERATOR - PRINTER**. commercial plant, 4:30 till 12:30 p. m.; \$85.60 per week, five days. Some overtime. Arkansas Printing & Lithographing Company, 10th and Center Streets, Little Rock, Arkansas.

(Continued on next page)

HAMILTON IMPOSING TABLES are printing PRODUCTION equipment



Back in the days when time and costs didn't figure so importantly, most any kind of imposing table was often considered adequate for almost any plant.

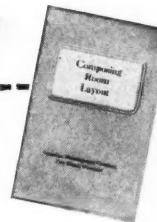
Today Hamilton Job and Newspaper Imposing Tables are selected for their aid to printing production . . . frequently are designed, by users themselves, to fit exactly into the production methods they find most profitable in their own plants. To design your own, you make your own selection of standard tops, holding frames and material storage units. Combinations possible are practically without limit. And there's no extra cost!

With Hamilton Imposing Tables you're set for years of profitable production for Hamilton quality appears in every detail from the precision-ground tops to the modern, attractive, metallic-gray finish that outlasts finishes of all other types.

Have you considered imposing tables from the printing production viewpoint? Your Hamilton Dealer can give you full information. Or write direct to us.

Hamilton Manufacturing Company TWO RIVERS, WISCONSIN

- ☐ Send us full information about Hamilton Imposing Tables designed to our own specifications.
- ☐ Send us free copy of your Composing Room Layout Booklet.



Your Name _____
Company _____
Street Address _____
City _____ Zone _____ State _____

ROTARY PRESSES

For Lithographers, Printers, Newspaper Publishers. All Presses for Folding Box Manufacturers. Tell Us Your Requirements

WALTER SCOTT & CO., INC., PLAINFIELD, N.J.

AMSCO CHASES

Electric-Welded . Square and True . Absolutely Guaranteed
SOLD BY ALL DEALERS

AMERICAN STEEL CHASE COMPANY
31-31 Forty-Eighth Avenue—Long Island City, New York

ROUND AND FLAT

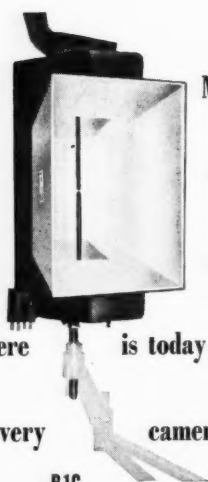
Stitching Wire

Seneca stitching wire for Bookbinding and Box Stitching is available in galvanized or copper coated finishes in all popular sizes . . . round or flat on spools and cores.

SENECA WIRE & MFG. CO.
FOSTORIA, OHIO

Because the makers of
been pioneer providers
step with every modern

Graphic Arts Industry, there
a Macbeth solution to every



Macbeth Arc Lamps have
of reproductive light in
advance made by the
is today available for your plant
camera and printing problem.



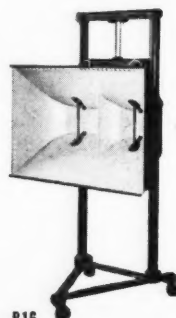
BFA
with Nonspot reflector,
distributes light evenly
from center to the outer
edges of copyboard

Macbeth's new motorized CONSTANTARC

the ultimate in light control for better
camera and printing work, embodies
Macbeth developments in these two
important directions:

PERFORMANCE . . . Evenly distributes
light of constant intensity and color,
due to automatic arc stabilization.

MOBILITY . . . Is usable with Macbeth
overhead or floor-type carriers, single
or double-deck floor stands.

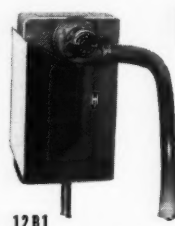


B1G
Production Printing Lamp
gives superior coverage on
large vertical frames



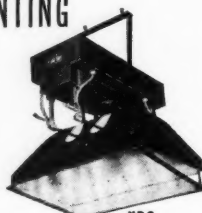
LITTLE GIANT
Two arcs, one above the
other, equal double-decker
coverage on medium copy-
boards vertically up to 40"
W1

CAMERA



12B1
One of several camera and printing lamps
integrated with the Macbeth Airflow Exhaust Unit,
a necessity for air-conditioned galleries

PRINTING



HD2
Downward light to
fully cover large
horizontal frames

Write for catalog of complete Macbeth line

MACBETH ARC LAMP COMPANY, 875 N. 28th Street, Philadelphia 30, Pa.

Classified Buyers Guide (continued)

HELP WANTED (Continued)

• **EXPERIENCED** linotype machinist operator
for teaching position. Must be a college
graduate. Write giving qualifications and ref-
erences to Box J-1315, The Inland Printer, 309
W. Jackson Blvd., Chicago 6, Illinois.

• **WANTED**—Large Southern California Photo
Engraver wants practical Electrotypist to in-
stall and operate foundry on shares. Small in-
vestment. Box J-1309, The Inland Printer.

• **WANTED**—Cylinder or combination press-
man. Steady. Union Shop. Halftone, color
work. Require good make ready. Edward Hine
and Co., 311 S. Washington, Peoria, Illinois.

• **WANTED:** Combination offset camera man
and plate maker. Write Consolidated, Salina,
Kansas.

LINES WANTED

• **TECHNICAL REPRESENTATIVE** in India,
Off-Set Machines and Allied Printing Equip-
ment, open to direct engagement. Terms and
full particulars from Box J-1310, The Inland
Printer, Chicago, Illinois.

MOTOR CONTROL AND EQUIPMENT

• **CLINE ELECTRIC MFG. CO.**, Cline-West-
inghouse Motor and control equipment for
printing machinery. 211 West Wacker Dr.,
Chicago, Ill.

REPRESENTATION WANTED

• **SALESBOOKS:** One-time carbon forms,
Snap-er and business forms—free illustrated
price lists. ERSCO, Cor. Compton Ave., Bronx
61, New York.

SITUATIONS WANTED

• **LAYOUT AND PRODUCTION MAN**, 30,
experienced in practical and tasteful planning
of both offset and letterpress work, and the
complete handling of artwork, type-mark-up,
and specifications for engravings. Interested in
situation in medium-sized city where comfort-
able and reasonable rental is available for fam-
ily of 2 small children. \$4680 minimum salary.
Box J-1318, The Inland Printer, Chicago, Illi-
nois.

• **LINOTYPE OPERATOR**—3 years experi-
ence in printing. Non-union, Negro. Will
work anywhere. Address Box J-1314, The In-
land Printer, 309 W. Jackson Blvd., Chicago,
Ill.

STATIONERY

• **WEDDING INVITATIONS** and other en-
graved stationery of fine quality. Siegrist
Engraving Co., 924 Oak St., Kansas City 13,
Mo.

STITCHING WIRE

• **SPECIFY PRENTISS** Stitching Wire. Over
ninety-two years of wire drawing experience.
Supplied in coils or on spools. Sold by leading
dealers everywhere.

(Continued on next page)

Rouse TIME SAVING
EQUIPMENT FOR PRINTERS

Mitering Machines • Composing Sticks • Slug Clippers
Bond Saws • Lead and Rule Cutters • Type Gauges

H. B. ROUSE & CO., 2214 N. Wayne Ave., Chicago 14, Ill.

STEWART'S EMBOSSEING BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and
let press run until dry. Sheets 5 7/8 x 9 1/2 inches. \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER
309 W. Jackson Blvd., Chicago 6, Illinois

Glider TRIMOSAW
"THE SAW WITH THE BALL BEARING TABLE"

1616 DOUGLAS AVENUE

Hammond
Machinery Builders
INC.

KALAMAZOO, MICHIGAN

Classified Buyers Guide (continued)
TYPEFOUNDERS

ACCURATE GAUGE • ONE-HALF POINT HARD
COPPER SPACES

Don't distribute copper spaces, at this low price of \$2.50 a pound you save money by throwing them into the hell box. At present labor costs, you cannot distribute a pound of copper spaces for \$2.50 . . . The form with copper spaces won't be "spongy" as it is with paper spaces. Your lockup time with copper spaces will be less than with paper spaces . . . Send for a sample or send us a trial order.
F. H. BARTZ, 10 EAST KINZIE ST., CHICAGO 11, ILL. • WN 4-4316

CORVINUS SKYLINE

You'll need this type face of today! Available immediately in sizes 14 to 48 point. Write for specimen sheets and full prices. Cast from hard foundry metal, 60 and 72 pt. in process.

ACME TYPE FOUNDRY
633 Plymouth Court Chicago 5, Illinois

• **DURABLE FOUNDRY TYPE:** attractive faces, always dependable. Write for circular. Northwest Type Foundry, Minneapolis 15, Minn.

BOOKS
FOR THE
GRAPHIC ARTS

Advertising

Effective Advertising \$4.50

By H. W. Hepner. A reference guide and handy, up-to-date study of advertising practice. Makes plain purpose and effective use of all advertising medium. Illustrated; 584 pages.

Composition

Art of Spacing, The \$1.75

By Samuel A. Bartels. An expert study of proper distribution of white space in title pages, book and border margins, straight matter, advertisements, initial letters, ornaments. Examples of "right" and "wrong" spacing. 5¼ by 7¾; 110 pages—67 showing specimens illustrating text.

Hand Composition \$4.50

By Hugo Jahn. A practical guide for the printer with clear text, informative illustrations, and glossary of terms. Has a historical section. Author is an experienced craftsman and teacher at Wentworth Institute. 341 pages.

Order from the Book Department of

THE INLAND PRINTER

309 West Jackson Boulevard, Chicago 6

When Inks Act Up . . .

BRING THEM BACK
TO "PRINTING PEAK"

with

"33"

INK CONDITIONER



You'll never need to cuss your inks when you condition them with "33". It quickly adjusts all inks to actual pressroom conditions . . . and assures a uniform ink flow all day long. Presswork improves noticeably. Halftones stay "clean and open." Colors print more brilliantly—always the same on every job. You get greater coverage. Fewer re-runs are necessary.

See your dealer or jobber—or write direct for an 8-lb. trial can, as guaranteed below. Ask for a free copy of "TO THE PRESSMAN".



"33" (Letterpress)
"O-33" (Litho and Multilith)

Central **COMPOUNDING COMPANY**
1718 North Damen Avenue, Chicago 47, Illinois

IN CANADA—It's CANADIAN FINE COLOR CO., LTD., TORONTO
Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, N. Y.

Use this coupon for your

8-LB. TRIAL OFFER

If our Ink Conditioner does not satisfy you completely, please return the unused portion at our expense. Order today! Convince yourself by test!

100% GUARANTEE

CENTRAL COMPOUNDING COMPANY

1718 North Damen Avenue, Chicago 47, Ill.

Gentlemen: Please give me full information about "33" and "O-33".

() Send data sheet "TO THE PRESSMAN"

() Ship 8-lb. can for pressroom test

Name _____

Street Address _____

Town _____ State _____



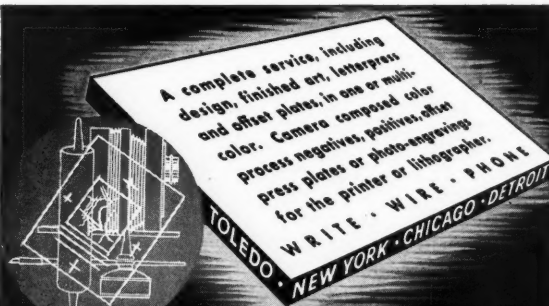
Preferred for its Performance

HILLCREST OFFSET

Write to the mill for samples

Fitchburg Paper Company

FITCHBURG, MASS. 250 Park Ave., N. Y. 17 11 So. LaSalle St., Chicago



GRAPHIC ARTS CORPORATION OF OHIO

MAIN OFFICE AND PLANT • 110 OTTAWA ST. • TOLEDO 4, OHIO • GARFIELD 3781

◆◆ ADVERTISERS' INDEX ◆◆

Acme Type Foundry	113
Aluminum Co. of America	100
American Academy of Art	104
American Carbon Paper Mfg. Co.	104
American Evatype Corp.	104
American Numbering Machine Co.	102
American Paper Goods Co.	107
American Roller Co.	105
American Steel Chase Co.	111
American Type Founders	17, 18
Bahson Co.	110
Baltimore Type & Composition Co.	102
Bar-Plate Mfg. Co.	109
Bartz, F. H.	113
Baum, R. E.	3
Beall, Jack, Vertical Service	94
Beck, Charles, Machine Corp.	107
Beckett Paper Co.	80
Bingham's, Sam'l, Son Mfg. Co.	95
Bonac Trading Corp.	86
Brock and Rankin	107
Bryant Press, Ltd.	109
Central Compounding Co.	113
Challenge Machinery Co.	91
Champion Paper and Fibre Co.	5
Champlain Co., Inc.	99
Chandler and Price Co.	85
Cheshire Mailing Machines, Inc.	108
Chillicothe Paper Co.	24
Consolidated Water Power and Paper Co.	7
Country Life Press Corp.	109
Craftsman Line-up Table Corp.	102
Cromwell Paper Co.	Inside Back Cover
Dayton Rubber Co.	20
Dexter Folder Co.	98
Dobeckmun Co.	8
Douthitt Corp.	104
Doyle, J. E., Co.	94
Eastern Corp.	16
Eastman Kodak Co.	81
Eico Typographic Service	104
Electric Boat Co.	21
Engdahl Bindery	92
Falco Corp.	109
Fitchburg Paper Co.	113
Fletcher Paper Co.	90
Foster Mfg. Co.	108
General Printing Ink Co.	29
Graphic Arts Corp.	113
Haberule Publishing Co.	92
Hamilton, W. C. and Sons	8
Hamilton Mfg. Co.	111
Hammermill Paper Co.	13
Hammond Machinery Builders	112
Harris-Seybold	88
Hoe, R., and Co., Inc.	6
Howard Paper Mills, Inc.	
Aetna Paper Company Division	83
Dayton Envelope Company Division	9
Ideal Roller and Mfg. Co.	19
International Paper Co.	27
International Printing Ink	89
Intertype Corp.	Outside Back Cover
Johnson, Charles Eneu, and Co.	103
Jones, James H., Co.	110
Kimberly-Clark Corp.	92, 93
Kimble Electric	108
L. A. Type and Rule Co.	106
Lawson, E. P., Co.	12
Linotype Parts Co.	26
Litho Chemical and Supply Co., Inc.	106
Ludlow Typograph Co.	1
McAdams, John, and Sons, Inc.	105
Macbeth Arc Lamp Co.	112
Mead Corp.	87
Megill, Ed. L., Co.	105
Mergenthaler Linotype Co.	10, 11
Miehle Printing Press and Mfg. Co.	25
Miller Printing Machinery Co.	23
Monomelt Co., Inc.	104
Morgans and Wilcox Mfg. Co.	106
Murphy, Jos. E., Co.	94
National Lead Co.	100
Nekoosa-Edwards Paper Co.	28
New Era Mfg. Co.	110
Northern Machine Works	2
Oxford Paper Co.	103
Payne and Craig Corp.	109
Printing Machinery Co.	106
Reliance Electric and Engineering Co.	
Richards, J. A., Co.	Inside Front Cover
Rolph-Clark-Stone, Ltd.	94
Rosback, F. P., Co.	84
Rouse, H. B., and Co.	101
St. Regis Sales Co.	112
Scott, Walter, and Co., Inc.	22
Seneca Wire and Mfg. Co.	111
Shinn, Cobb	111
Spero, J., and Co.	92
Strathmore Paper Co.	109
Teletypesetter Corp.	14
Ti Pi Co.	105
Tompkins Printing Equipment Co. of Chicago	105
Tompkins Printing Equipment Co. of Detroit	110
Type and Press of Illinois	109
Universal Jogger Co.	110
Vandercook and Sons, Inc.	94
Wayne Pump Co.	4
West Virginia Pulp and Paper Co.	15
	96, 97



The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

VOLUME 123 • JUNE, 1949 • NUMBER 3

Leading Articles for You This Month

	PAGE
Eastern Seaboard Conference Discusses Perplexing Problems of Management By Randal Savery	31
New York Club of Printing House Craftsmen Experiments Profitably With Course on Human Relations	34
Discuss Cost Problems at Convention of Lithographers National Association	41
Business Expands When Small Shop Hires a Salesman By Bob Downer	44
Save Makeready Time by Making Use of Interlays By John T. Wrigley	45
New Phototypesetting Machine "Hadego" Is Particularly Suited to Setting Display By Edgar D. Ward	47
How to Recognize Type Faces By R. Randolph Karch	56
British Industries Fair Shows Improved Printing Equipment Is Available By Norman Skinner	60
How to Control the "Color" of Black and White Designs	71

—all that plus these regular features

Month's News	74	Proofroom	49
Offset	65	Salesman's Corner	62
People	37	Specimen Review	51
Pressroom	58	What's New?	72

Member Associated Business Papers



Member Audit Bureau of Circulations

J. L. Frazier, Editor and Manager Randal Savery, Eastern Editor
H. D. Bump, Assistant Editor H. Goodenow, Circulation Manager
Joseph J. O'Neill, Advertising Manager, 309 West Jackson, Chicago 6, HARRISON 7-7890
William H. Thorn, Eastern Advertising Representative
522 Fifth Avenue, New York City 18, MUrray Hill 2-7888
Don Harvey & Company, Pacific Advertising Representative
1709 West 8th Street, Los Angeles 14, FAirfax 8576
57 Post Street, San Francisco 4, YUkon 6-1069
Clinton B. Julian, Southwestern Advertising Representative,
1414 Electric Building, Fort Worth, Texas, Telephone 3-2434

THE INLAND PRINTER, JUNE, 1949, Volume 123, Number 3. Published monthly by the Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Horace T. Hunter, President; Ernest R. Gauley, Vice-President; J. L. Frazier, Secretary. (Eastern Office: 522 Fifth Avenue, New York City.) Subscription rates for United States: one year, \$4; two years, \$7; three years, \$10; single copy, 40 cents. Canadian: \$4.50 a year, single copy, 45 cents. Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care.



HERE'S A TIMELY TIP ON HOW TO ELIMINATE WRINKLES

Frank (Shorty) Diblik, Pressroom Foreman at Brookes & Sons, of Chicago, has developed this useful trick:

Place strips of gummed paper on the tympan on both sides of the form and as close to the form as possible. Place another strip on top of the first, but step it back about $\frac{1}{32}$ " from the form. This takes up the slack on both sides and eliminates the possibility of wrinkles forming in the center of the sheet.

and here's a tip on how to eliminate tympan troubles...

"don't say 'Tympan'...
say '**CROMWELL**'!"

Make the Tympan Test!

Write today for a free working sample of Cromwell Special Prepared Tympan—the unconditionally guaranteed Tympan. Be sure to specify exact sheet size desired and make of press.

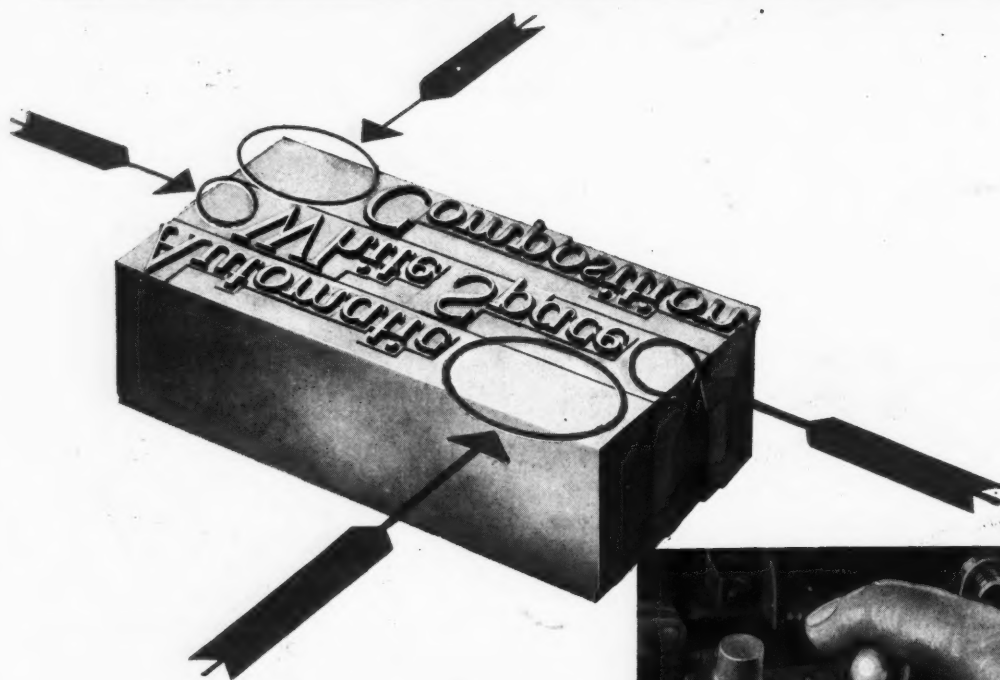


CROMWELL PAPER COMPANY

4801-29 South Whipple Street

Chicago 32, Illinois

How to set WHITE SPACE at a profit

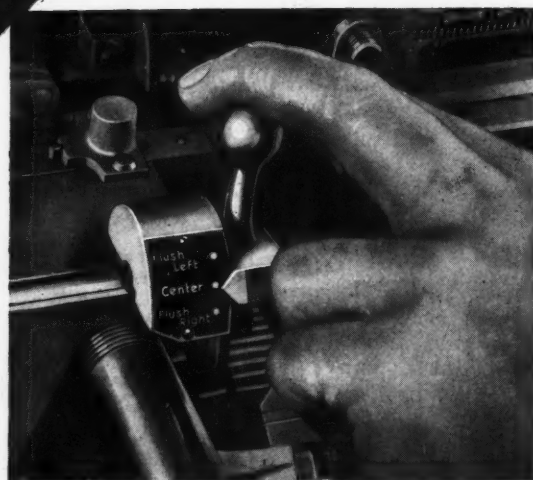


Setting White Space...

a substantial part of the average composition—is AUTOMATIC on Intertype Line-Composing Machines equipped with the convenient Autospacer. ➡➡

There's no lost motion... no fumbling with mats... no need to transfer quads or spacebands. Whether the line is long or short, text or display, with or without spacebands, the operator merely sets a handy knob.

Lines are automatically quadded left, centered or quadded right by the simple, dependable *Autospacer*... and without disturbing the normal functioning of the machine.



With the *Justified Indention* feature, matter may be indented at either or both ends—equally or unequally—and set at straight matter speed.

Pioneered by INTERTYPE, the *Autospacer* has been a major contribution to composing room efficiency and economy. You'll find all the facts on "Intertype Automatic Quadding and Centering" in an interesting 12-page booklet. Write to your nearest Intertype office for a copy.

TEXT IN WAVERLEY

Look to Progressive INTERTYPE®

INTERTYPE CORPORATION

BROOKLYN 2, NEW YORK, N. Y.

